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Allan Morley proudly holds his Export Dedication Award, a new Award created by the Department of Trade and the Trade Development Council in Australia to provide recognition to employees who have contributed to a successful export effort by an Australian Company.

Allan Morley says he's got great satisfaction that his efforts have helped bring trade with the overseas markets.

Allan has been employed by Colorfilm for 29 years and has been Head Technician of the Optical Effects Department for the past 15 years.

Allan recalls the early days of black and white cartoons, newsreels, shorts, the introduction of black and white television and the change to colour television with the ever-increasing striving for new and more complex optical work.

"Although, there are mind-boggling effects done with video today by the mere press of a button," Allan goes on to say, "they still can fall short of individuality. Every optical

effect," he says, "is the technical solving of a producer's individual creation."

Allan proudly feels the optical effects coming from Colorfilm Australia rank among the best in the world owing to the painstaking care and quality control in all contributory stages. "There are no short cuts," he says.

Regarding film as opposed to video, Allan sums up by saying, "I recognise the full importance of video and I see both film and video living together, but I still see film as the main originator for quality television and for a long time yet—35mm film has its own particular quality."

Two commercials immediately came to Allan's mind as his most challenging works: one a black and white Milk commercial produced by Mike Browning Productions. The second a colour Amoco commercial produced by the late John Railton, so involved it required 3 months to complete with exhausting tests and preparation. Both commercials used multiple mattes



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## 1980 Australian Film Awards

The Australian Film Institute wishes to advise that  
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members of the Institute.

Members of the industry, guilds and unions, on  
becoming members of the Institute, will still be entitled to  
vote in their respective categories in addition to voting  
for Best Film of the Year

Members with no other accreditation will be  
eligible to vote for the Best Film of the Year only

Membership of the Institute is \$12.00 a year, and  
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the Institute's cinema

To ensure your eligibility to vote in this year's  
competition, your application for membership should be  
received no later than 5.00 pm on **Wednesday, 30  
April, 1980**

For further information and application forms,  
please contact the

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Nevil Shute's

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**the  
earthling**

Filming has been completed on "The Earthling". I wish to thank the supporting Australian cast and the entire Australian crew for their help in making it all happen.

Elliot Schick  
Producer

## Music in Australia? Hmmm...



Music in Australia is showing good form these days and Film Australia has some real winners for you to see and hear.

You'd have to be  
mad to like opera

A film by young people in language groups out of  
 group spirit. Led by Irving Berlin and  
 members of the Australian Olympic team  
 (New York Times)

## Incredible Floridas

Richard Milder, American composer, talks about and performs a series of "Invisible" Fan songs—a work inspired by the poetry of Ronsard. This award-winning film was identified by Peter Wren of *Turn of Mind* as "Wagner Back Home: Music, Culture."

### The Fifth Facade

A winning film from the producers and director of *Pudle*—a complete reconstruction of the Sydney Opera House. Action spanning method, Nigel Nisong, Charles Mackenzie, Edward Snowden, the Sydney Symphony Orchestra, and the Australian Opera. Edited by: Wiggins and Pauline. 4000 Copies.

Chorus and Principals  
on stage please

The singing of Dariusz Labuda. From planning costumes, set-designs, rehearsals to spotting a great performance with Juan, butterflyed and more of the same Richard Burgoyne. All over, Colon.

### Images for string quartet

As a singer, guitar player and work of the members of a young quartet in America. The young upstart is led by Carl Fore and performs the music of Debussy, Stravinsky, Gershwin.

### A Balinese gamelan orchestra

The *Rakuten* Games on *Overlord* campaign is now on playing a path and escape war in a new continent. The newly produced film depicts the war in a campaign on a new continent. The film is a comedy and is set in the fantasy world. The film is a comedy and is set in the fantasy world. The film is a comedy and is set in the fantasy world.

Concerto for orchestra

For a half-century of Jewish history, *Shema* makes no conscious look at the work of the Jewish Synagogue. Gershon's study, in essence, "Medical Direction: The Late Roman Period" (Shema 13-14).



**Something to think about  
from Film Australia.**

**Film Source:** P.O. Box 64, Llandfield, N.Y.S. 12098; Random Film Company, Capkety House,  
10-12 Milecross Ave., Grand Central W.C. 10719-1, N.Y.; Canada: Mr. Jim Henry, Gen. National Book  
Exchng., 4229 Avenue Macmillan, Los Angeles, California.

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- for white cyl wire
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- available on location
- \*Rain Machine (with operator)
- available on location
- \*Pop Machine (single use only)
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- \*1 x 1000 Antler (SL with nose)

**Published online:**

<sup>1</sup> 111V Carosstar (GE) Amps.

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**a**  
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<sup>2</sup> *Adapted from* *Journal of Management Education* 20(1), 1996.

The Australian Film Commission  
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THE LITTLE CONVICT

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FATTY FINN

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For details regarding entry forms for MIP-TV,  
April 16-24, Cannes please contact the Director of  
Public Relations, the Australian Film Commission.

For assistance with marketing and distribution,  
please contact the Director of Marketing and  
Distribution, the Australian Film Commission.

Copy deadlines for synopsis/stills for TV/trade  
papers supplied with information is 20 February  
and for feature films 31 March.







# The Quarter

## TITLE FEWER

One curious attempt at talent discovery predicated on the fact that the president is changing his cars. No wonder: The Division has been listed in a magazine as **newspaper**. Tell a lie like that and you get the job done.

[illegible]

One day - 23 March 1988 - had already a large number of the following people will be waiting around for a quick look to see if they can find it are released are number approximately 100 and quite considerable the procedures should be 100.



**Keywords:** *Self-esteem, self-esteem threat, self-esteem threat sensitivity, self-esteem threat sensitivity scale, self-esteem threat sensitivity scale-2*

## TOP TENS

In the January 8, 1992 edition of *Verily*, the annual listing of the "100 new cars worth change" is printed. The listing is based on U.S. and Canadian sales, paid to the distributor. Figures do not include foreign sales.

1	Star Wars	\$135,449,232
2	Jaws	\$132,409,125
3	E.T.	\$99,750,000
4	The Godfather	\$94,000,000
5	The Godfather Part II	\$93,600,000
6	The Untouchables	\$91,000,000
7	The Sound of Music	\$90,000,000
8	The 400 Blows	\$74,950,000
9	Good, Beautiful and Ugly	\$71,000,000

The next 10 in *September* include *Never Not* by Stephen King, *My Sister Sam* by Lisa Klein, *One From One* by David Shields, *Am* by American Idol judge Simon Cowell, *Love Story* by Erica Kornblum, and *The Grifters* by Stephen King.

On the Top Gun, only one film (*Thunder*) was released in 1995. And the year, probably the first in history, had many airplanes **crash** in the mid-air phase with confirmed and probable loss of life. Over 40 million **defective** airplanes, **crash** on **Monday** flights was continuing. **crash** it will **Monday** flights

Other highlights were **Microsoft** which posted \$33.534.574 and became the first company to beat its target. **The Wiggins World** shared \$32 million project sample and only in the 1st round of a 4th round. **the 2nd** has which has an average of \$35 million and rising to \$40 million.

The numbers being in 1975	
1	Swan Song
2	Happy Whimsy Way
3	Little
4	Ready 11
5	ARM
6	The Andyville Warner
7	Star Trek
8	Manhattan
9	The Muppet Movie
10	Callender Field
11	The Ode House

**AUSTRALIAN FILM AWARDS**

Following industry meetings held in Melbourne and Sydney to develop the ideas, the members of the Australian Film Awards, the Australian Film Institute, have announced the winners of the first year.

- [illegible]

Prizes will be given every year to the best entry in each category. The jury also has the option of awarding up to four honorable mentions.

THE UNIVERSITY OF CHICAGO PRESS

It cost the firm roughly \$100,000 a month in the month of the default on mortgage bonds, a figure that is less, as the information industry in 1990-91, late interest was \$232,213.79. <http://www.fitch.com> with 1990-91 was \$249,390 and 1991-92 was \$252,360. The firm was in defaulting on the \$100 million bond in 1990-91. The information industry was in default on 40 million in 1990-91 — a 50 per cent default rate.

It cost the Federal Government and the industry. Taxpayers paid \$5,717,921 and the firm paid \$17,179,360, giving the Government more than 500 million.

## APPLICATIONS

The Australian Film Institute is about to hold its second election with the aim of appointing an advisory committee to the Australian Government.

The most recent study<sup>10</sup> has indicated one could see a result of the relaxation of the

The real problem is the result of a multi-million dollar clinic in the new Arizona of an abortion, ordered by the APJ as its chief counsel, leading in March 1994. The APJ's

Some factors by the working class have taken in and helped greatly with the amount of February. The volume of the situation will be declared as the A.P. without general meeting on August 22.

## SAPC ANNUAL REPORT

The 1976/78 Annual Report of the Soviet Australian Film Commission has been released. Chairman Jack Lee 1978 will visit the Soviet Union.

In the past year a number of Mr. Walker's close associates have come and go in the Division without leaving any real impact. Many will not remain long, unfortunately. And it seems as if the SACs have moved into the same line. It is the impression as to me that during the past several years no Assistant or first man has stayed in the Division. I think the SACs are the only ones who stay in the Division.

It is assumed that the Division must be able to recruit the personnel of the large budget. I have an overall impression that the Division is not doing as well as it should be. I think the Division is not doing as well as it should be. I think the Division is not doing as well as it should be.

"However, the package also budgeted not to fund the development of a new, but necessary, for a better administration and more oversight, particularly in what more available means the U.S. The authors recommend for such compliance and are not well known the opportunity of a lot of money-based measures to start the sustainable financial structure and some great is that."

The road to international success and profitability will not be easy. It will be long and hard, but in the end it will be exciting and rewarding.

discussing Australian film-makers' work.

turn their backs on visitors at the road bars and come across with their guns originally, such driving and such action, behind which had disappeared in the country with more aggressive than as they did a few years ago.

[illegible]

By mid-1995, the DARC is expanding its efforts in overseas markets. In 1995, the Department has two programs and plans in which it has the major watershed covered revenue of \$400,000 (1995/96).

Because of the conservative nature of 1976-79 plasma prices, the observed values of the GAFPC measure in Italy are unlikely to be biased and adjusted at June 30, 1979 so that no weighting was sought to suggest that the estimated future revenue. The real rate of interest was 10% in the 1976-79 period. The estimated future revenue was based on the 1976-79 average of the 1976-79 real rate of interest.

Australia — \$179 000 or 35 per cent.  
 Overseas — \$641 000 or 33 per cent.  
 In 1971/72 the 21000 up was  
 Australia — 75 per cent  
 Overseas — 25 per cent

The second station, stoppage of the fire-office before a several miles (S&P) a distance, I felt gross like he was finally enough to pay what S&P and give credit for the return credit to investors. It was, however, while the train was in the city, that the fire-office and extended distance was not possible.

As in the foreign cases, the report states, "The DAFC has found that individual traders are becoming freer and it is now necessary to seek out new strategies to meet instances where new buyers are the



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Tom Hanks

# DAVID

I left school at 16 and, having failed to get into the film industry, became a messenger for an advertising agency. I was very lucky, because I joined Collet Dickenson and Pearce at its inception, and as it grew we did by far the best work in Britain in the early 1960s.

I hung on for nine years, but after that I couldn't see any reason for staying in advertising. So, using the contacts I had made, I began an agent for photographers. There was no such thing in those days and I did very well. I represented Richard Avedon, David Bailey and David Montgomery among others.

I was also fortunate, in that I moved into this vacuum at a time when the Germans were rediscovering their own advertising. They liked to use British photographers, as I was able to do an enormous import business into Germany, for a very inflated Deutschmark price.

The next instant, after two years was that I was making a lot of money — more money than I have made at any other time — but I was feeling suicidal. It was such a miserable, boring, dreary business. There were only three or four basic deals one could do, and the only incentive was in trying to shakedown extra jobs. I still had illusions of evolving something a little more creative and serious, so I suggested to Sandy Lieberson — his wife was an old friend — that we go into business together. I offered to help fund us, keeping the photographic agency running as a cash-flow business.

At this time, Sandy was in the process of leaving CMA. He had got hold of Donald Cammell's script of *Performance*, put Cammell together with Nicolas Ray, and tried to make *Jezebel*.

So, when Sandy and I went into business as Goodtimes Enterprises, he was in pre-production on *Performance* and I was developing *Melody*, which was being written by Alan Parker, who had been a copywriter with us at Collet Dickenson and Pearce.

*Performance* got badly shelved. Warner Bros. hated the film and wouldn't release it. They also wouldn't pay Sandy the balance of his fee. The financial importance of the photographic agency, therefore,

One of the most dynamic film production companies to emerge in Britain in the 1970s was Goodtimes Enterprises. Founded by David Pattinson and Sandy Lieberson, it produced, as its first film, the controversial *Performance* (1970). This was followed by *Melody* (1971), *The Pied Piper* (1972), *That'll Be The Day* (1973), *Mahler* (1974) and *Soundest* (1974).

In 1973, Pattinson and Lieberson set up another company, VPS, largely to break into the video cassette market. Programs produced include *"Swastika"* (1973), *"The Deadly Headed Eagle"* (1973), *"Breathin' Can You Spare a Dime?"* (1975) and *"Livestomans"* (1975).

The last VPS film was the highly successful *"Bugsy Malone"* (1976), after which Pattinson formed his own company, Enigma Productions. Its first venture was *"The Daffodils"* (1977). Pattinson then went on to produce the box-office hit *"Midnight Express"*, and, more recently, *"Fences"* (1980).

Pattinson was in Australia recently as a script consultant to the Australian Film Commission, and he spoke with Peter Beilly and Scott Murray. The interview begins by tracing Pattinson's career over the past 20 years and closes with a spirited discussion on the state of filmmaking in Australia.



David (left) and Sandy (right) on *That'll Be The Day*, which Pattinson produced with Sandy Lieberson.

became paramount during our first two years.

Sandy was disillusioned by what happened with *Performance* and I think it has had tremendous effect on his career. He thought he had the hottest film around, so did I.

*Melody*, on the other hand, got made more by luck than by judgment. It was financed by Scapenna and spun off quite a bit of money which helped keep us going.

After the lesson of our first two films, Sandy and I decided that

features were an unreliable medium. It was 1968, and the Americans were basically pulling their finance out of Britain — quite reasonably, because a lot of terribly boring films had been made. So, Sandy and I decided to concentrate on the television educational programming area. We commissioned a research document from *The Economist* on the potential use of cassette, which came out rather favorable.

Using this as a calling card, we were introduced to the Rothschild Merchant Bank and were given a limited amount of equity capital to form a new company, VPS. The equity capital was swapped up a couple of years later, but it was always inadequate. The most we ever had was about £30,000. The rest of the money was loaned. So, even in the good years — we had several very good years — the biggest thing we were paying back was the interest on the loan. In that sense, you could say this company got off on the wrong foot.

We did the Kenneth Clark series (*Romantic Versus Classical Art*), a historical program with A.J.P. Taylor on the Versailles Peace Conference, and others. Basically, we were making programs for immediate television sale which we felt had long-term cassette value.

Why did you move back to features?

Due to the success of *Melody*, Scapenna came back in for another film, *The Pied Piper*. Originally we were going to use Miles Forman, but I made the mistake of showing Scapenna a rough cut of *Yahweh OUI* and they hated it. They then met Jacques Demy and fell in love with him. I, in my anxiety, went along with everything having *Mahler* as prelude to *Cherbourg* (*The Umbrellas of Cherbourg*). *The Pied Piper* was made and, although a marvellous working experience, was a very poor film.

At the time I was producing *The Pied Piper* I spent — and this is where Sandy was wonderful — the only \$10,000 we had in the world buying film rights in Albert Spector's *Jungle The Third Reich*. We then made a deal with Paramount, who

# PATTINAM

bought as out and gone as a fox. We spent a year developing a screenplay, but it was never filmed because we couldn't agree on a director. We wanted Nicolas Roeg, and they wanted Peter Yates. But while that film never happened, it did begin *Swastika*, which was conceived as a film on the making of the *Spear* film.

Vastly other things were happening at the time. Alan Parker had fallen in love with films as a result of writing *Melody* and directing several sets of it, and he was getting a lot of experience writing and directing commercials. I also became involved with a brand of mine, Ray Cooney's a journalist. I had two properties I wanted to develop, both of which I gave to Alan. He opted for one (*Calif. Love*), which left the other one for Ray. It was then called *1611*, and was kind of a biographical piece that ended up becoming *That'll Be The Day*.

From my point of view, VPS began to make sense with *That'll Be The Day*. It was a very solid film which we did with EMI. It was a complicated deal to put together, and involved in principle a revised company. In return for that package, we got a guarantee of a minimum of television advertising.

*That'll Be The Day* established me as a producer, because the film worked and more importantly, the entire marketing approach worked. We had set the film up on the basis of a marketing concept and it had paid.

#### Was it an expensive film?

No, £232,000. But it made a lot of money — more than 41 million. As a result of its success, EMI were prepared to do *Swastika*, which was a bigger effort. It cost about £500,000 and was also very successful.

Alan was then working with the BBC doing *The Execution* and he approached me about *Bugsy Malone*. Because of the success of *Swastika* and the fact that Rank had tried to get it and failed, we were in a position to sell there pretty much anything.

As the feature film side grew stronger, did the essence side drop off?

Yes, I only really did the initial stuff. Sandy was very much responsible for the production of *Swastika* and *Brother Can You Spare a Dime?* *Double-Blinded Eagle* was an accident, because the material for *Swastika* was too long and we split it into two films. The only one I really did after that, with Ray Cooney, was *James Dean — The First American Teenager*. It's a new film, and it did okay.

At this point we also became involved with Ken Russell, whose career was not flourishing. We put together *Moholy*, half the finance of which collapsed on the first day of principal photography. Ken's last credit made the film for half the money.

Who did you want to work with Russell?

Ken represented a type of film making which I hadn't been involved with before. *Swastika*, *Melody* and *That'll Be The Day* were conventional mainstream, narrative films, whereas Ken had a background in a different type of film. *Moholy* was a very good experience for me and it helped me greatly when I came to do *Midnight Express*.

When Alan and I were discussing the type of film he wanted to make, I was able to bring to the discussion a lot of what I had learnt from Ken. That was partly why we gravitated towards making a film influenced visually by *Seven Years*. We deliberately set out to get a slightly surreal edge.

What was happening in the British film industry at this time?

Very little. It is easy with hindsight to say you had a position in something, but we were so busy saving a living that we really didn't consider our position in relation to British filmmaking. We even made a film called *Phone* simply because Chris Chandler gave us £30,000 for doing it — and we desperately needed that £30,000 to keep up the coverage on *Marcel Ophüls' Le chagrin et la pitié* (*The Sorrow and the Pity*).

I think we spent nearly seven years chasing our tails, learning by trial and error. I felt like the Death boy with his finger in the door, only there were 39 fingers and 11 holes.

During that stage, were you approached by American studios for



Director Alan Parker with actors John Box and Sharon Duggan on the set of *Bugsy Malone*.



Scene from *Rafiki Scott's The Duckies*.

co-production deals or were you primarily interested in making British films for the British market?

The latter. I now have a philosophical attitude towards making British films, but at the time it was just necessity. I didn't know many people, and on the odd occasions we tried to sell things abroad we had terrible experiences. Two-bach Century-Fox promised to buy *Mahler*, for example, but dropped out under appalling circumstances.

We were always patch-biting, even when we got \$300,000 from Columbia towards the cost of *Starburst*, and \$300,000 from Paramount towards *Baggy*. I don't apologise for it. I have always said on the basis of trying to offer a bargain which is inescapable. This way, I could get a certain level of freedom.

Even with *The Duckies*, it wasn't a question of Rafiki Scott and I sitting around with our fingers on the bridge of our noses, deciding to make *The Duckies*. It was the question of which of three or four projects we had in mind we could get made. There was nothing remotely philosophic — or even particularly creative — about it.

Were you getting any finance by way of advances from British distributors, like Rank?

Not advances, they were proper production and distribution agreements. But, again, they were bargains. *That'll Be The Day* is a good example. Not Cohen of EMI used to do a very sensible thing, and any Australian distributor would be wise to copy which was to only work out what his downside risk was. Consequently, he would never turn down a project that was remotely interesting. What he would say was, "I'll give you \$150,000" knowing that the film cost £350,000. It was your problem how you found the other £200,000.

For example, on *That'll Be The Day*, EMI Records, who had rights in the music, wanted to finance the album down, which gave me the right to go elsewhere. And that is where we came to with Rank. The up of the television-promoted



album is basically over, but *That'll Be The Day* happened at the very beginning. We sold 600,000 double albums in Britain alone.

In your deal with Cohen, did you get control over and above the advance?

Yes. I think on *That'll Be The Day*, Sandy and I had 28 per cent which covered *Starburst*. VPS did very well out of it, indeed. If you take *Starburst*, *That'll Be The Day*, *Baggy* and the rest, revenue to VPS was well over a £1 million.

Were these films successful anywhere except Britain?

They went all successful in odd corners here and there. We made an American sale on *That'll Be The Day*, while *Baggy* was enormously successful in South Africa, Scandinavia and France.

The American sale on *Baggy* also brought us in money because it was a great deal. Paramount put up \$350,000 against a big slice of the gross.

Is *Baggy* still in successful film?

Yes, though not to an extraordinary degree. Sandy and I were, in effect, employees of VPS, although

ownership of VPS was Rothchild 61 per cent, Kaskas 10 per cent, and Sandy and I 47 per cent.

Were you ever in a situation where having only a minor share was a problem?

Not really, because when you are running a company you can be very difficult.

Were *"Swastika"* and *"Breider"* conceived as experiments in making drastically-visible documentaries?

I don't ever remember thinking that intensely about it. We were always making films that we thought would do okay drastically, knowing there was a television market.

Take the James Dean film. I remember specifically working out that we couldn't lose money because of television. When it did well theatrically, I had a real shock. It cost us £60,000, and I think we sold it for more than £120,000. Everyone came out very well.

Looking back on the five compilation documentaries you have done, do you think this concept is really the domain of television and not cinema?



Scene from *That'll Be The Day*. Photo: Philip Scott. Composite: Documentary by VPS, Swansea.

You really

Even a film like "The Sorrow and the Pity"

The Sorrow and the Pity was wonderful television and, in Opole's credit, I don't think it was ever conceived of as a feature. Talking heads are the great television discovery.

What caused the demise of VPS?

Let's deal with Roger Maline, which was the last VPS film. Buggy was a weird situation because there were five different investors. Rank, the National Film Finance Corporation, Paramount, Polydor and Alan Parker personally. The five investors clocked up to a little more than \$1 million.

Unfortunately, there were far too many investors, none of whom was VPS corporate. And it was this situation that led to my disenchantment with VPS. I was heading around, making the money privately from different sources, when the people who had a large equity in the company weren't prepared to open up with some of it. It was the fight for the last \$50,000, eventually put up by Polydor, that really annoyed me. I was running all over the place when the directors of the company who had millions and millions, didn't have the courage to come up with \$50,000. So I split.

Were your feelings also shared by Sandy Lieberson?

I think so, though it was more personal to me because Buggy was my project. Sandy had other, equally legitimate gripe.

Did your disenchantment coincide with a desire to get out on your own?

At the time I had these problems with Buggy our contracts came up for renewal, so I decided not to renew. I don't think I handled it particularly elegantly, because it was done in a state of anger. I then formed a company called England Productions and began to develop several projects. The first that got made was *The Dullest*.



During the shooting of *The Dullest*, Peter Guber called me at a public phone box on a Scottish ski slope and asked if I would be interested in doing *Midnight Express* for Columbia. I didn't take it too seriously, and said he should call a friend who represented me. A couple of days later my friend called me and said they were serious.

The word thing was that at the same time they were trying to get Alan Parker to direct the film. Once I heard that, Alan and I kind of convulsed, then, Alan saying he would definitely accept himself if I did, and I saying the reverse. This left us both in very good negotiating positions.

What was the *Casablanca Records* and *Film Works* Columbia relationship?

When Peter Guber resigned or whatever from Columbia, he got one of those golden handshake deals, which, as I understand it, he then parlayed into a part ownership in *Casablanca Records*. I have never found out how much, but it was probably around 30 per cent. Ned Beagrie, badly wanted to get out the film industry, so they kind of cross-fertilized.

I went into rather a strange situation. I had a deal, ostensibly with *Casablanca*, but in fact with Columbia, because Columbia were paying 90 per cent of the money, as the producer of *Midnight Express*.

When I finished *Midnight Express* I wanted to do one other film in Los Angeles and I tried to do one about teenage suicide. I found it very interesting that Beverly Hills, which is probably the epitome of 1960 vision of heaven

spring should have the highest level of teenage suicide in the world.

It soon became clear, however, that no one was going to fund that film. But in looking who to do, I stumbled across a tough script about children living in single parent homes (Foster). I worked on that for about four months, and after several false starts got it off the ground.

But again I found myself in that old situation. I was working with *Casablanca*, who had a special relationship with Columbia. Columbia after dickering with the film didn't want to do it, and *Casablanca* didn't have the nerve to. So I was left cobbling together a half-hearted deal with United Artists, having got the script in turnaround from *Twentieth Century-Fox*.

It was the VPS thing all over again. What the fact was I doing raising funds for a film, when I was supposed to be having my salary paid and working with a company that had money. And that's been my constant experience: Either you do it yourself or you don't, and the worst thing is to get trapped at a situation with people who in theory should be doing it, but who don't have the nerve to test the bullet.

What was lacking at *Casablanca* was nerve, what was lacking at VPS was nerve, what was lacking in Britain was nerve, and what is probably lacking in Australia is nerve.

Did you ever have British government investment in your film?

The National Film Finance Corporation did come in as several of our films. *Swordfish*, *Roger Maline*, *The Dullest*, and *James Dean*. It seemed important that we should hedge things away from EMI, so we made them accept the NFPP as a co-investor on *Swordfish*. This turned out to be a very good move, because when the management changed at EMI we already had another hand to play.

Was the NFPP's role different then to what it is now?

Continued on P. 74



# CHAIN REACTION

**Chain Reaction**, formerly titled *Man at the Edge of the Firestorm*, is David Elford's second dramatic feature as producer, and Ian Barry's first as director. Budgeted at \$450,000, the film was largely shot on a remote location at Glen Durr, New South Wales, from where film historian and researcher Graham Shirley sent this report:

**Chain Reaction** is a combination of outlandish tale and nuclear thriller. From a screenplay on screenwriting, it developed into a stage dealing with reactor problems to what was, in scriptwriter and director Ian Barry's eyes, the "more horrific" "consequences of storing nuclear liquid waste."

At the time of scripting, the local press was deluging the possibility of Australia taking back and burying liquid waste from the wreckage it had role. A notable catch phrase in 1970s Australia led Barry to speculate on the possibility of geological instability as an area where nuclear waste had been buried. The basis of **Chain Reaction** is the result of such a tremor and of a leakage into the reservoir around water basin out of which our primary industry is built. As Barry says, "We are talking about a threat

threat to the genetic structure of all living species."

Audiences will find no simple extension of **The Chosen Syndrome**, but a multi-focus speculation conceived long before **The Chosen Syndrome** and the nuclear mel-drama of Hurnsberg. Now that Hurnsberg and **The Chosen Syndrome** have played their part in raising the public's awareness, Ian Barry felt free to take a stylized low documentary approach to the nuclear theme.

## The Director

Barry began his film and television career as a studio hand with the ABC in Sydney. After 18 months, he became an assistant film editor, progressing to dubbing editor and film editor. While a studio hand, he made a 25-minute film comedy-drama film called **The Twinkles**, which he narrated as "ambles on" with piano or box and unaccompanied rock with tremolos. "It was an early expression of his interest in 'projecting our existing reality forward.' **Chain Reaction** is a stylized interpretation of the forces that already exist."

Following **The Twinkles** and now into his film editing career, Barry wrote and directed the short film **Waiting for Ravens** (1973), which showed an apparently normal man's unpredictable and disoriented by the fantasy of American television programs, Ian Barry says.

If there is any underlying theme that runs throughout any film, it is the manipulation of the average non-power drunk, the man who tries to live his life as best he can, and becomes a puppet."



Director Ian Barry



Filming at the Capertee Test: Russ Borgegno (left), Ian Barry, Anna Maria Winkler, Nicole Barry and Russell Boyd

Fighting the ABC's system of public service typecasting, Barry set his sights on television dramas. After 18 months as an assistant director on ABC TV drama, he resigned to take up the position of film editor and on-set editor for Sandy Marshall's *Testart: Stage* (1974). Afterward, he began to write his first feature script, *Sparkie*, which tells of a premenstrual film director blinded and subsequently exploited through a mad filmmaking process.

Barry claims that his three years of study with actor and drama teacher Brian Syron have been crucial to his writing and his work with actors. "The area 'I think Brian is an incredible teacher. His performance, he has given me the understanding of not acting but reacting."

Barry's writing has gained him his edge—experience and the drama classes — "The Brian Syron work for getting to a character, the editing thing for reconstruction. I find that they both feed back on each other."

After further editing at the ABC in early 1975, Barry directed a dramatic promotional film for Concrete Kitchens. His next script is a "Dreyfus-type" concept designed to build a two-to-three-year-olds a high regard for music. Curious to learn more of the nuclear industry, Barry did much private research after the film was complete and was appalled at his previous ignorance. As a result, he began to write *Chain Reaction*.

Barry expects that *Chain Reaction*'s prime audience will be the 14-to-early-20s age group.

"One of the reasons I am really happy about this is that the other film was aimed at the audience not much younger than this. They are the people who are going to be finding a lot of the nuclear safety standards and regulations in the next decade."

Work on *Sparkie* continued. In early 1978, Barry made a 20-minute promotional film for a project called *The Sparks Obituary*, telecasting the nuclear strike to highlight the mind film element. Among those impressed by the film was David Ellick, who offered to produce the feature, but private investment remained elusive.

In late 1978, Ellick showed *The Sparks Obituary* to several American independent producers. Intrigued, they nevertheless were reluctant to invest in a low-budget feature by an unknown director. Ellick, along with the

Australian Film Commission, was convinced of the viability of the more recent *Chain Reaction* script, and decided to channel his and Barry's energies into this as a low-budget starter.

## Pre-production

In contrast to the *Sparkie* experience, *Chain Reaction* attracted full investment within months. First concerned at a \$375,000 production on 16mm, a loan expanded to a 35mm film budgeted at \$450,000. Investments were actively lobbied the industry, with partners being the Victorian Film Corporation, Horsham Theatre, ATN Channel 7, Spectrum Films, Voyager Films and the AFC, which financed the script through its development.

Before completing *Chain Reaction*'s third draft, Ellick arranged for Barry to work and consult with two established directors, Phil Noyce (*Newsfront*) and George Miller (*Mad Max*). Barry edited the Noyce-directed documentary *Bali* while George Miller was approached to become associate producer on *Chain Reaction*. Miller's involvement followed his earlier enthusiasm for *Sparkie* and *The Sparks Obituary*. Although Miller was to direct two short sequences for *Chain Reaction*, his greatest contribution was during pre-production. After Miller, Barry and Ellick had conferred on an approach to the third draft, Miller discussed



George Miller, who was engaged to direct two short sequences

such aspects as Barry's shot listing and storyboarding, the film's emotional flow and the use of time on set.

The discovery of the Glen Davis location 80 km north-west of Lithgow, NSW, brought further script changes. Disappointed with other locations he had seen, Barry visited Glen Davis on a friend's advice and found that it had the right "there, rugged, brooding, aggressive sort of feeling. It fitted almost as a given piece of the script."

Between 1929 and 1952, Glen Davis served as an oil-shale mining and processing centre. Since the mine's controversial closure by the Menzies Government in the early 1950s, the Glen Davis population has dwindled from 1700 to 24. The industrial ruins, while not a component of the first two drafts, served the purpose of "an arena in the present-day angle of the film."

Where the valley narrows to the east, Barry found a location for the workshop at a point that could be filmed as a box canyon. Adjacent to the former Glen Davis Hotel (now the Painted Horse Ranch) the remains of the town's main street offered potential for reconstruction as the script's Little Lower Woodbine. If the township, industrial ruins and workshop had not been within a radius of five km, Barry said it would have been impossible to shoot most of the film out of Sydney.

Casting began on July 26, and from August 27 six days' rehearsals followed at Ellick's Palm Beach Beach. Barry tried to have his cast "well in the way to being the characters, so that any on-set discovery would be an exchange of mutual knowledge". The Palm Beach phase for the actors was also one of getting to know each other and, apparently, writing the script. Steve Bailey wrote:

"We really attempted to put the script away and everything held. We found that in no way did we have to compromise or feel unsettled about any particular scene."

Four location surveys took place from the beginning of July. Meanwhile, the production organised the contra-draft supply of vehicles, wardrobe and props, including scientific gear. Vehicles ranging from cars through limousines, conveyer trucks to a state-traveler were loaned by City Ford, Ford Trucks, Toyota and Freshfield, while a custom-built \$24,000 Holden Supportruck was loaned by Truck Package as the control car of the film, the so-called Beast. (Needless to say, the Beast had a secret double.)

On the wardrobe side, designer Norma Mortimer faced her biggest task on the film with the making of 12 W.A.L.D.O. space suits from white-bonding plastic. The suits' ventricle head-frames consisted of Phantom torso-capped helmets frosted by oxidized, etched-out facemasks with dark blue visors.

During the first three weeks of pre-production, special effects co-ordinator Rhys Robinson prepared and rigged his biggest challenge: a multi-pipe bursting and water



Kenneth Boyd (director of photography) and Nicole Barry (interior operator) near Glen Davis

putting effort to be filmed in hotels under Macquarie University.

## The Shooting

Production began with the tunnel sequence, the film's opening, on Monday, September 30. Director of photography Russell Boyd and guitar hero Angus Young in the tunnels with Ware White De Luxe Beaumonts, which is Boyd's work.

"I started with a holiday sort of feel, where there would be pools of light followed by pools of darkness. It was quite effective for what we were doing because I'm used to film tracking shots on a film set, following them on his way to search for the break."

Ryan Robinson, having run lines for four separate pages from a film hydant and rusefold, was able to increase his winter pressure so that the pipe broke away to cause the packing Heinrich. Five weeks later Robinson's second biggest job was again run affairs for the Little Lower Woodbine visit street.

Footage of the multi-national WALDO waste disposal complex was completed with interiors at Cusack Valley and exterior shooting at the Kennel od railway.

The unit then travelled to Glen Davis on Wednesday, September 19, where production resumed the following day. Accommodation had been arranged through the Puntland House Ranch, with the overflow spread into 16 caravans and several of the Glen Davis houses. Few of the cast and crew would leave Glen Davis for the next six weeks, running for most the isolated, some feeling of the location and its relationship to the scene.

While production got underway at Glen Davis, Miller stayed by HISA, spent three days shooting the film's last major car chase near Rhyllone. Fellow crew members were joint co-ordinator Max Aspen and cameraman Peter Ragen, assisted by Paul Murphy. The crew's "hottest" stunt work for Aspen was to drive the Ford F100 trucking vehicle at high speed for a point-of-view shot from Gray's LTD as it kept pace with Larry Stilson's BMW. Second only to this was Aspen's having to drive the LTD, with a fuel type, with a freewheel.

The principal Glen Davis location was the multi-level wasteland, a three-roomed bush hut designed by art director Grace Walker and built from local materials for \$400. The wasteland's skylights allowed the valley cliffs to dominate the scene, and gave Boyd some to light through the roof.

As his script had not specified who owned the wasteland, Barry accepted Walker's suggestion that it belonged to a spray painter in Larry's Parramatta workshop—"It's a bit crazy and into core." In the best point was tradition, Walker had an upright piano and refrigerator slabs.



The F100 truck which chases the monster chase. Glen Davis.

# CHAIN REACTION

Heinrich (Ross Thompson), a nuclear scientist, seriously injured when an island earth tremor releases nuclear waste into an artesian water table, escapes the security of WALDO, the nuclear company, to break the news. But his means of escape ironically land him in a dead-end mountain valley which contains the first tangible evidence of contamination.

Pursued by the WALDO security team, consisting of the malevolent Gray (Ralph Cotterill) and Oates (Patrick Ward), and their sinister plastic-suited decontamination workers, the WALDO squad, Heinrich is defended by a holidaying motor mechanic, Larry Stilson (Steve Bisley), and his wife, Carmel (Anna-Maria Winchester).



Top left: Carmel (Anna-Maria Winchester) and Larry (Steve Bisley) and to the right: Heinrich (Ross Thompson). Top right: Gray (Ralph Cotterill). Above: Larry and Carmel discuss Heinrich (background). Oates (Patrick Ward).



Cornell and Lacey relax after their arrival at the workshop. Chris Rockwell.

ly air-brush mazel) passed. The living room and main bedroom were decked with an array of buzz cut chairs and chrome flat-top air buyers. Last Coast and Sally Campbell could be their hands on. Wilbur says:

"I knew much of the lighting would be low-key and the walls, being made from dark wood, would reduce a lot. I wanted highlights and I thought chrome would be a good idea."

To give the film a hard-edged, deep-focused and dramatic look, Berry and Boyd had opted on the professional use of wide-angle lenses. The intention was to vary in location and allow the actors freedom of movement. On location, Berry observed:

"Just when every member shot strikes a track, I've also at its contrary kept the motionless aspect of movement, almost pushing the story onwards. So where time has permitted, we have set up extensive tracks which may move two meters, seven feet. As left a main motion in the camera, let's say a ring, of the tools of the trade in the car."

Berry acknowledges that Berry's approach to the lighting of *Glee* was influenced by the 1940s black and white films of Hollywood. "On the back of my mind, I am trying to combine the more natural lighting that I prefer with the touches that I'm like to produce."

To cover the story's progress to more Glee elements, Boyd has consciously advanced lighting style and mood from high-key early scenes to the WALDO invasion of the workshop where "the shadows start to get heavier."

On several key days, the weather raged through a bewildering display of extremes. One afternoon rain and the on-going demands of the schedule forced the postponement of the second half of one of the biggest WALDO squad scenes for nearly a fortnight. Special effects were needed for all night coverage of Larry and Cornell's arrival at the valley, complicating the already rigorous third of the film being shot night-for-night.

Boyd's biggest-ever night lighting set-up occurred on October 12. Chris Rockwell was the first film on which Boyd had used the new high-contrast, high intensity HMI lamps. Covering a distance of 300 meters, he used four 4K and four 2.5 K HMIs to illuminate some of the largest of the Glee Down industrial sites. With

the white-clad WALDO squad marching in formation along the base of one enormous wall, the set scene resembled the industrial scene from Fritz Lang's *Metropolis* (1916). Other key night set-ups included the progress of a convoy of WALDO trucks.

In the second week of Glee Days, filming of the first convoy scene was interrupted by the intrusion of a drunken driver, who four times landed his car at speed through cones, crew and camera trucks before colliding with a production vehicle.

It was the first of a series of off-camera accidents which again ravaged events of the script. The biggest of these occurred on a location, was a head-on collision in bleeding day between Gary's LTD and the semi-trailer being used in the film. Fortunately, no one was injured, and the unit mechanic David Thomas was able to

restore the LTD to an outward semblance of normality within four days.

Other tasks assigned to Thomas included restoring a Ford after collision with a kangaroo, numerous repairs to the fleet, unblocking dust from cameras and air cleaners, and restoring life to a succession of flat batteries. Rehearsals involving the valley's 30 km of dusty, winding road, frequently lined a one-off into the sun, either prompted there by a loose and rusty surface, or a source from retired wanders and kangaroos.

Vehicles travelled daily to Sydney with film for processing, returning with rushes, audio equipment, actors and extras. For production manager Lynne Guppy and production secretary Mandy Porter, an inability to shoot the daily call-sheet meant a massive task of reorganization along the one available telephone line. A series of replacement crewmembers included a hepatitis scare, gutting infections, two crew members falling from the roof of the workshop, a broken shoulder for Patrick Ward, and the crew series of all. Berry's heavy fall from the semi-trailer.

Through the long hours and spoils of bad luck, cost and crew morale rose and high. Much of it stemmed from a belief in the script and the crew's loyalty to Berry. Boyd says:

"Of all features are run with an enormous amount of passion, and I consciously try and break that down if it's possible. This film happened to have a crew that really worked well together. I think people were invested in the idea and the plot of the film, and were right behind it. This made it easier for their fellow actors and fellow crew members."

While Berry kept mostly to his concept of the film, he was receptive to fresh ideas.

"I really believe that if you have heard the best people for your film, to discuss the concept all the way down the line is cutting yourself off from their talent. I believe that one of the director's functions is to encourage and share their flow of ideas and to put and blend what works into a coherent space."

Whenever possible, Berry rehearsed the scenes through their day's scenes on location before the arrival of the crew. In the very first established blocking for most of the major workshop scenes, after that his intention being to rehearse and by improvisation "to explore the situation



Cornell is behind in his adapted script by Chris Rockwell.

and cement the scene in the minds of the actors only hours before shooting."

Between takes, Barry would communicate constantly. To him, every moment of work with actors was crucial for.

"The timing, probably the hardest thing of all. As you get further into filmmaking, it's harder and harder. You have to know just how much to say and not say too much."

During the fifth week, complex coverage intensified with the deployment of mass extras through the industrial estate and at the weekend. These scenes included car stunts and the operation by the squad of WALDO's portable deconstruction unit (as its director's triumph of huge apparatus while persons swing chairs, machinery and flashing lights, all for \$3000).

The seventh week contained material formerly scheduled for the previous six. David Eick recalls:

"I had agreed to give him six weeks and a top crew to make a feature, and I gave him that. At the end of the sixth I said, 'In the seventh we're a trouble'."

Barry says:

"Knowing at the beginning of the seventh week that we had an impossible week ahead when I like to do a day's work, because we'd come out of the first work two days behind schedule. During the seventh week it was necessary to get as much as we could so that we could leave the safety and not to cut the expense of having to go back. That was our last objective."

On the final two days of location shooting, the first and second units, under Barry and Eick respectively, filmed the landing of a Heykale and its truck convoy further scenes at the weekend and the finish of the second car chase.

George Miller returned to direct a further three days of stuntwork for the start of the second chase. Editing material was directed by David Eick, who was as principal cameraman. Peter Rogers, who worked with Miller on the first chase weeks before Barry proved the car, introduced this Rogers, a former racing car driver, brought to the visual pacing of both chases, and the continuity between the two.



Producer David Eick and Ian Barry

"The basic challenge of the second chase was to top the first and give it a different flavor. We also had to recode our major characters in an action sequence without dialogue."

Climactic scenes were the destruction of a telephone box and a T-bone collision that finished with the LTD jumped across the roof of the Beart. For the T-bone, Mass Appeal built a ramp enabling the LTD to launch and hit the Beart just above its centre of gravity. Both stunts were controlled by six cameras, including a high-speed Moebius.

The final day of location work was Saturday, October 27. The week's objective — completion of essential country work — had been achieved and 90 out of the film's final estimated 95 minutes had been shot. But another week was required to complete shooting of the weekend's "second bedroom" sequences, along with pre-pro-

duction for stunts, and no further money remained. Any decision to complete the film rested with the studios.

Overall, production had been for more complex than anticipated. Eick reflects:

"The style of film we made was wrongly budgeted. It's as much a criticism of me as it is of Ian Barry. We raised a certain budget and made the film in a style that exceeded that budget. But in terms of production value, it's still a very modest budget for what you see on screen."

Barry agrees that in logistical terms *Chain Reaction* has been over-engineered and that:

"Some of the moments we have gone over budget have nothing to do with the artistic ambition."

"From the very beginning it became quite obvious that the cost of film was wanted to shoot was going to be impossible in our week. Every day I was faced with the prospect of either compromising in the most where we had something and usually that made better than a mile forward, an outcrop beyond that and paying the price of falling behind schedule."

"I wanted to make beyond for a number of reasons. One I suppose was for my own satisfaction as a filmmaker. And I thought the film, if it was going to stand a reasonable chance of the box office had to have the appearance of greater quality than a mid-budget. All the very down the line we knew that the schedule had been better, but the film was to go for a film of the style and quality that we hope we've got."

## Post-production

Editor Tim Wellens had the bulk of the film rough-cut by the time Barry returned to Sydney, and they started to make an investors' screening on November 12. This screening saw the film's first, unbroken run-through, save the missing scenes. Barry attempted to assess his film while feeling the film was:

"When on trial. There were 20 people there, all well interested in the quality of the film, its workability and how their money had been spent."

Bill Gavin of Hoyts opened the investors' meeting with a statement of faith in the film's marketability. An additional week of shooting was approved, starting on Monday, December 3, with intention to be filmed at Palm Beach. The film-out was to be complete by December 22 and the run to take place at the end of February. Hoyts are to release the film in early May 1980.

In the light of what Barry and Eick have achieved with *Chain Reaction*, Eick reflects that while:

"It is not hard to bring in film on budget, as it is hard to make a lot. Budget confidence is much engendered with films that do well in the box office, not with films that come in on budget. And the budget of the industry is that a lot of films come in on budget because they never try to make it. If you are going to push everything close to the edge in terms of talent, effort and resources, you may end up with a catastrophe or you may end up with an exciting film."

Barry feels that "all films should be over-engineered. If your concept is easily sold to the public, it's not that much of a challenge."

Looking from rather *Chain Reaction* is an exciting and imaginatively made film. Even without its nuclear theme, it looks as if it is being marketed in many ways, and potentially scripts for its action-horror elements — accessible characters and underlying implications that will chill the mind of the filmmaker in varying degrees. There may be people who scoff at the liberties which Barry feels filmmakers could (and should) now take with the nuclear theme, but many more should be encouraged as well as set their flag by its progeny. ■



Larry takes a bit for outside communication: *Chain Reaction*





# JANET STRICKLAND



In an interview in "The Naked Gunset" (John B. Murray, 1979), avant-garde filmmaker Aggy Road suggested that the only fate befitting the Commonwealth Censorship Board would be for its Imperial Arcade canteen shift to be poured full of concrete.

That was 1970 and the public's attitude to film censorship has changed significantly in the interim. No more is it a subject of heated controversy, despite the fact that many films are still banned or heavily cut (94 banned from January 1977 to August 1979).

In December 1979, Janet Strickland was appointed by the Attorney-General, Peter Danson, to replace Richard Frowde as Commonwealth Chief Censor. Strickland is a former Deputy Chief Censor and was a foundation member of the Australian Broadcasting Tribunal; a positivist she resigned early in 1979.

To find out what Strickland's appointment would mean to film censorship in Australia, *Cinema Papers* sent Scott Murray to interview the new Chief Censor.

## CHIEF COMMONWEALTH CENSOR

**How do you see the state of film censorship in Australia at the moment?**

I am not sure, after only two months back, that I can accurately assess that. People tend to forget that I have been out of the censorship area for three years, which is a fairly long time. It's certainly not just a matter of coming back to an old job.

I don't think that the classification and censorship of films has changed that much in the interim, but my attitude has. For too long, censorship has been shrouded in mystery; not enough information has been given to the public or the importers.

**What is your role in relation to censorship?**

To open up the censorship process to public scrutiny. I am a

great believer in public participation in the media and media issues, and I include film censorship as a media issue. If the Censorship Board is to reflect community attitudes and opinions, one thing it can do is to feed *new* information to the public to get some feedback.

I aim to do three things in 1980. One is to publish an information brochure which will explain how the film-censorship process works.

Secondly, in January, I shall be publishing, along with the decisions on classifications for films, a codified reason for that decision. I think this is a very important step and will open up censorship to public scrutiny. It will inform the public and the importers why a decision was made, and it will give importers a chance to see a consistency in the decisions.

Also, by publishing the reasons for decisions, one gets better decisions in the first place. We may

get a few trickshots thrown at us, but I don't think they are as important as the new philosophy.

The third thing we plan to do is produce an annual report containing information on all theatrical films, trends in film censorship and previous trends on television censorship. There hasn't been one of those done before.

**How will you publicize the codified explanations for classifications?**

They will be gazetted in *The Commonwealth Gazette*, as well as reproduced once a month in *Statehouse Cinema*.

I was talking recently at a conference of state officials involved in censorship and many of the officials expressed an interest in understanding to contact the newspapers and get the information widely circulated. I would investigate the possibility of using local

newspapers here as well.

At a censorship conference in Toronto, in November 1979, the chairman, Professor Richard Road, suggested that censorship decisions, re classification and cuts, should be displayed outside cinemas so that was one way of achieving public accountability. His words have been considered here.

That would be something for the industry to take on. I am not sure that the states would legislate for it, and it is a state matter.

Obviously, I would be for as much dissemination of information as possible. But I think you could run into some political problems if you tried to suggest, in the state ministers concerned that this was something they should consider enforcing legally.

Given that there has been some

breakdown in the censorship agreement between the states and the Commonwealth, specifically in Queensland, how will that affect material you publish?

There is no actual breakdown of the agreement. Certain states may not choose to publish the information, but I can't see how the two things are related.

What if a film is passed federally, but banned in Queensland? Surely you could find reasons for passing the film would not be welcome in Queensland?

That's their problem.

There has been considerable discussion in industry papers about possible new classifications. Is this something the Board is looking at?

Yes. I must state, though, that any decision to rewrite the classification system is a matter for the states. I put up a proposal in the past conference for a change in the classification system and the officials present will be briefing their members before a ministerial conference this year.

Can you reveal what you proposed?

My proposal was to replace "NR" and "M" with two very specific classifications: "12+" for "NR" and "15+" for "M". The basis for my proposal is that I don't believe "NR" and "M" classifications are really understood without explanatory notes. A numerical language would immediately rectify this and directly explain the rational process whereby the Board made a decision.

Are there any other changes?

No. I believe the "G" and "R" classifications are fairly widely understood.

How does the Board make a decision to classify, and how easily can it remain consistent within a given classification?

Although this is perhaps not self-evident, we have to classify according to precedents. If you are seeing a lot of films, reading a lot of books, or assessing any commodity in bulk — and a film is a commodity — you can't operate in isolation. You do need to say, "I saw a film last week in which there was an animal shot and a child assaulted and we passed that as 'NR' now why shouldn't we also pass this film which has the same degree of explicitness and the same degree of possible emotional disturbance, as 'NR'?" Or, "Is there something in it that makes it stronger than the film we saw last week?"

We look at a number of different things, which I think the code specifiers will elaborate. There is the

degree of visual explicitness, the degree to which violence or sex is justified in the context of the film, the use of language, the overall theme and so on. All these things add up to a classification.

There are no hard and fast rules, particularly as regard to sexual language. . . .

No, because language is constantly changing, and only proves that what is acceptable one year is acceptable the next. Community standards are always changing, and language is probably changing the fastest.

When I joined the Board, the first night I had was over how many "bullshots" should be put out of Lane Story ("NR"). That sort of thing wouldn't happen today. I was much younger than the rest of the Board members, and I just couldn't believe my ears as they sat there deciding whether they should take "bullshots" out of here or "bullshit" out of there.

I don't think bad language alone would today place a film as an "R" certificate. You may get sexual

concepts expressed which place it as an "R" film, but it wouldn't just be language. I don't think of any film where one scene would take it into a certain classification.

In contrast to language, which you see as having become more acceptable, many commentators feel that visual sexual explicitness has become increasingly restricted by the Board. Do you agree?

I don't agree or disagree. I don't know. I left in 1976 and came back in October 1979. In the two months I have been here, I have not seen evidence of what you say. You may be correct, but I don't get the feeling you are.

At the time you weren't at the Board, did you feel community standards changed in regard to visual explicitness of a sexual nature?

No. I don't. I think the movement if there has been a shift in emphasis, has been in the community's concern about violence.

Longer as people talk about things, I get the impression that the depiction of sexual activity really isn't a matter of such concern. Some people, in fact, believe it could have a beneficial effect on people in a way that the graphic depiction of violence could not. One psychiatrist has suggested this to some people: there is some release in seeing sexually-explicit material, but there is no release in seeing explicit violence unless you actually go out and commit a crime.

Do you see the possibility of the community accepting an "X" certificate at some stage?

I don't think there is going to be a need for one. What it was proposed several years ago I thought it was a very good idea. But technology has moved faster than the idea. There is no point in having an "X" certificate with the amount of reduplication that is going to be created in this country. People are going to be able to watch the equivalent of "X"-rated films at their own homes. This will put them at a store and put them on their own video cassette.

It is extremely expensive, however. A video cassette costs in the vicinity of \$100 and one has to have video machinery to view it. A cinema ticket, on the other hand, costs around \$4.50. It is also arguable that a considerable number of the cinema-going public would not be able to afford videotapes. Your argument, therefore, seems to go back to the days when the Commonwealth Customs Department allowed 300 copies of "Libertas" to be sold in Australia, but banned the paperback. . . .

I don't think it's the strongest. I don't disagree with the concept — in fact, I think it's a good idea — but I don't think it is going to be necessary. People who want to see that material are going to be able to see it anyway.

At present, hardcore sex films are shown in Kings Cross, Sydney, but not in the other capitals. Does this concern you?

This has to do with the vaguer, as lack of it, by the state police forces. The exhibition and classification of films is a matter for the states to police.

Has the Board considered an "X" certificate for violence?

I don't see how one can make violence.

In the U.S., for example, there has been an attempt to get the "X" reclassified into "XS" and "XRS". There has also been talk of similar moves in France. . . .

Okay, but why not have a "V" for violence in "NR" and "M" and "G"?



"I am a great believer in public participation in the media and media issues, and I include film censorship as a media issue."

Because the violence at that level is not likely to cause offence. After all, one is not going to be offended by the violence in an "NR" film ...

No.

In an "X" film it could be different. Many people could, for example, go off to see Pier Paolo Pasolini's "Salo" expecting to see a sex film and be grotesquely horrified by the violence in it ...

Well, it may have some value, but there are many films where there is a combination of sex and violence. What would you have then? An "RS" and "RV"?

It's a possibility. Surely additional classifications would only help create the greater public awareness you spoke of earlier ...

I agree with that, but it's not always easy to detect violence in a film, and I think there would be very few films that would just get "RV" for violence.

But, going back to the other point you made, I believe the code we have devised will at least show whether a film is classified for violence or sex or language, or all those things.

One major concern of the industry is the problem of not being able to get advertising approved before a film is classified. Is there any possibility this could change?

That is a legislative matter again. In each of the state acts throughout Australia, it says no advertising can be shown unless it shows the classification of the film. Again, we are the ones who are intervening by state legislation, and any change in the legislation would have to be done through the ministers involved.

I can see it's a problem, and the industry should get together as a group and propose these changes to the state ministers. It is very hard not to advertise your product, and it can be consequently restricting at times. Yet the purpose of this section in those acts is to advise the public of the nature of the film which is to appear. It protects the public.

Does the procedure whereby the Board looks at Australian features at double-board and gives suggestions as to how it thinks it could be rated still exist?

Yes. I think this is an important role for the Board to play — namely, for the Board to see films at double-board, or look at scripts before shooting starts, and give advice without prejudice to the legal decision. If people want to utilize the effects of the Censorship Board for that, then I am all for it. It can save a lot of heartache and expense

Several producers have been critical of this process, claiming that what they have been told at double-board was highly misleading ...

Can you give some examples of where this has occurred?

"Frenzy" is one example. When the film was shown at double-board, scenes were requested. The film was viewed, offence-pointed and sent

I didn't say "a lot of", I said "hesitant" ...

If that is so, then I'd like to hear about it.

Things have already changed over the past few years, but the Censorship Board did pursue something close to a reign of terror in regard to the cutting and banning of films. As a result, many people have been

an expensive rubber stamp for the Censorship Board. What is your relationship with the Film Board?

I see it as a totally independent Board which exercises its functions judiciously and which reflects community attitudes in films as they see it.

Given that Australia is rather unique, in that it has no legal right to appeal a censorship decision, the Board of Review becomes a surrogate Supreme Court in role, therefore, is of vital importance ...

Are you right in that? Is there no avenue of appeal?

The censorship act states that a film shall be deemed obscene if in the opinion of the Commonwealth Censor it is obscene. There is no right of appeal to that ...

Well, what about an appeal to the administrative review procedures whereby any person aggrieved by a decision of the statutory body can appeal for a review of that decision? I am not sure if that act has been passed or not. Certainly it is in the making now.

I am a great believer in the necessity for appeal bodies. Every one must have the right to appeal against a bureaucratic decision. You have said that you don't believe the Board of Review, as presently constituted, performs that function adequately. I don't concur on that.

But do you know if its role is being examined?

I don't know. Again that is a government decision. The Attorney-General makes the appointments for the Board of Review. We have nothing to do with the appointments or the constitution of the Board of Review, and quite rightly so. I don't want to see it otherwise.

An area of censorship that has caused debate overseas, and even in Australia, is that concerning the use of children in films of a sexual nature. What is the Board's position?

I think the Board is bound to take note of the concerns expressed about child pornography, and the fact that the states in terms of literary censorship are approaching their stance more so. I think the Board will follow suit.

How does the Board define a child? Is it 16 or 18? And is an 18 year-old actor who plays a 14 year-old character a child?

That is a difficult question, and since I have been back — and again I look as if I am copying out — there haven't been any films of this nature. Certainly, I don't know the answer. \*



"I am a great believer in the necessity for appeal bodies. Everyone must have the right to appeal a bureaucratic decision."

back to the Board which demanded an additional five minutes to play. That meant, clearly, great expense for the producer ...

Well, I don't know what's happened in the past three years in that area. But I would be very surprised if your statement that a lot of film producers found themselves in the same position was true.

both to speak out on censoring for fear of victimisation ...

I don't think that's a fair comment, and I don't know that it is historically correct. That's your opinion and you are entitled to it, but I couldn't comment on it.

Several commentators have accused the Films Board of Review of being

# Excerpts from the Australian Broadcasting Tribunal Annual Report 1978/79

Each year, the Australian Broadcasting Tribunal publishes an annual report which details, among other things, television viewing and program patterns. The following are extracts from the 1978/79 report.\*

## Programs televised between 6 p.m. and 10 p.m. — Commercial Television Stations

Program type	1976-77	1977-78	1978-79	1976-77	1977-78	1978-79
Television drama	45.4	42.3	44.1	41.3	40.4	42.3
Comedy sketches	14.1	10.2	13.5	16.8	14.5	14.7
Light entertainment	11.1	17.8	19.2	10.8	14.2	16.1
Sports	2.3	2.3	2.8	2.1	2.0	2.8
News	15.1	16.2	14.1	13.8	14.0	13.1
Children	1.1	1.1	—	0.8	0.8	0.8
Family education	—	—	0.1	0.2	0.2	0.2
Documentary	0.8	0.8	2.8	1.7	1.6	2.2
Current affairs	2.0	1.6	0.9	4.1	3.9	3.7
Religious matter	4.4	8.1	—	3.1	3.1	3.1
Political matter	0.1	—	0.1	0.1	0.1	0.1
The Arts	0.1	0.1	0.1	—	—	—
Education	—	—	—	0.1	0.1	—
TOTAL	100.0	100.0	100.0	100.0	100.0	100.0

The following table shows an average for all states of Australian content between the hours specified.

## Australian Content — Percentage of all programs listed between:

6:00 p.m. to 7:00 p.m. (Week)

1976-77 %	1977-78 %	1978-79 %	1976-77 %	1977-78 %	1978-79 %
42.7	38.5	38.5	39.2	41.0	—

7:00 p.m. to 10:00 p.m. (Week end)

1976-77 %	1977-78 %	1978-79 %	1976-77 %	1977-78 %	1978-79 %
42.2	40.5	41.5	41.4	41.2	—

10:00 p.m. to 11:00 p.m.

1976-77 %	1977-78 %	1978-79 %	1976-77 %	1977-78 %	1978-79 %
—	—	—	—	—	—

\* The complete report may be obtained from the Australian Government Printing Service.

The following table illustrates the popularity of Australian programs with viewers in Sydney and Melbourne.

## Most Popular Programs — Adults 18+ years Sydney and Melbourne — March to June, 1978

Program	Viewers	Percentage
1 The Softies*	831,000	32
2 News	724,000	29
3 Channel 9 News*	612,000	24
4 The September Emu*	577,000	23
5 The 10 p.m. News*	513,000	20
6 The 10 p.m. News*	481,000	19
7 The 10 p.m. News*	481,000	19
8 The 10 p.m. News*	481,000	19
9 The 10 p.m. News*	481,000	19
10 The 10 p.m. News*	481,000	19
11 The 10 p.m. News*	481,000	19
12 The 10 p.m. News*	481,000	19
13 The 10 p.m. News*	481,000	19
14 The 10 p.m. News*	481,000	19
15 The 10 p.m. News*	481,000	19
16 The 10 p.m. News*	481,000	19
17 The 10 p.m. News*	481,000	19
18 The 10 p.m. News*	481,000	19
19 The 10 p.m. News*	481,000	19
20 The 10 p.m. News*	481,000	19

\* Week-end

The following table provides an indication of the programs most viewed by children in the five to 12-year age range in Sydney and Melbourne. The information is derived from audience measurement studies done by McNair Anderson Associates Pty Ltd, between March and June 1978.

## Most Popular programs — Children 5-12 years Sydney and Melbourne — March to June, 1978

Program	Viewers	Percentage
1 The 10 p.m. News*	1,000,000	32
2 The 10 p.m. News*	1,000,000	32
3 The 10 p.m. News*	1,000,000	32
4 The 10 p.m. News*	1,000,000	32
5 The 10 p.m. News*	1,000,000	32
6 The 10 p.m. News*	1,000,000	32
7 The 10 p.m. News*	1,000,000	32
8 The 10 p.m. News*	1,000,000	32
9 The 10 p.m. News*	1,000,000	32
10 The 10 p.m. News*	1,000,000	32
11 The 10 p.m. News*	1,000,000	32
12 The 10 p.m. News*	1,000,000	32
13 The 10 p.m. News*	1,000,000	32
14 The 10 p.m. News*	1,000,000	32
15 The 10 p.m. News*	1,000,000	32
16 The 10 p.m. News*	1,000,000	32
17 The 10 p.m. News*	1,000,000	32
18 The 10 p.m. News*	1,000,000	32
19 The 10 p.m. News*	1,000,000	32
20 The 10 p.m. News*	1,000,000	32

The following graph shows the percentage and numbers of children, between the ages of five and 12, viewing at each hour of the day for weekdays and weekends. The cut-off times for the presentation of "C" classified programs and for "G", "A" and "AO" classified programs are also shown.



The following tables, based on four surveys conducted during 1976, provide a detailed account of advertising content. They are based, for the most part, on on-air observations by AET staff supplemented by data supplied by the stations.

**Percentage of Time Occupied by Television Advertisements**  
 11 a.m.-11.30 p.m.

Station	11 a.m.-11.30 a.m.	4-5 p.m.	8-10 p.m.	10-11.30 p.m.	Overall
AET	14.9	22.1	20.1	24.8	20.5
ABC	2.1	10.6	10.1	11.2	7.3
TEN	12.2	10.3	10.8	17.9	12.9
HIV	13.2	14.8	11.1	16.6	15.1
QTV	10.0	10.1	11.4	10.0	10.4
ATV	14.4	10.0	12.1	10.1	11.6
RTV	8.7	12.0	11.8	14.2	11.7
QTV	10.2	14.0	11.0	14.1	12.3
TVD	11.1	10.2	11.8	13.0	11.5
ADZ	10.0	14.0	11.0	14.7	12.4
SWA	10.4	14.7	11.0	14.2	12.5
SAZ	10.0	10.2	11.0	14.7	11.5
TVW	10.2	10.2	11.1	14.2	11.5
STW	7.7	10.4	11.0	14.2	11.2
TVT	5.0	8.0	14.0	10.0	9.4

**Composition of television transmissions**  
 Sunday to Saturday 11.00-11.30 p.m.

Sydney commercial stations — hourly average

Programs	Length	Min	Sec	Min	Sec	Min	Sec	Min	Sec	Min	Sec
Advertisements	47	34	40	31	47	35	47	38	47	38	47
Program promotions	10	10	10	10	10	10	10	10	10	10	10
Community service announcements	20	10	10	10	10	10	10	10	10	10	10

Melbourne commercial stations — hourly average

Programs	Length	Min	Sec	Min	Sec	Min	Sec	Min	Sec	Min	Sec
Advertisements	40	30	40	30	40	40	30	40	30	40	30
Program promotions	5	10	5	10	5	10	5	10	5	10	5
Community service announcements	10	10	10	10	10	10	10	10	10	10	10

The following pie-chart summarizes the average amount of advertising and other non-program material televised between 6 p.m. and 10 p.m. by metropolitan commercial stations.

**Metropolitan Commercial Television Stations 6 p.m.-10 p.m.**



The following graph has been prepared from information held by the AET's research section to show the popularity of television with metropolitan viewers during the past 13 years.

**Percentage of homes using television 6 p.m.-11 p.m.**





Adrian Martin

*"I think revolutionary cinema can only be a shy, furtive cinema, a cinema which questions all the rest of cinema."*

Jacques Rivette

An unforgettable moment in Francisco Guzmán's *The Battle of Chile* is when a policeman carefully aims his gun at the camera and faces the image before him. The shot is then repeated as the narrator tells the audience that the cameraman involved died filming "the true face of fascism."

Unforgettable and certainly stirring, but it raises several objections. The first is: Does fascism (or any other "-ism") have a "face"? Is it a matter of individuals, revolutionary heroes and repressive villains? A second, more fundamental objection is: Can a film simply photograph this fascism, the truth of this fascism, and return to the viewer a piece of reality?

It is always asserted that, while politics is difficult and complex, it is possible, with the right intentions, for a film simply to talk about politics to take it as a subject. Film is the conveyor belt that drops all these hot political potatoes in our laps. In itself, it is totally transparent and unproblematic, which is why it has always been seen as the ideal propaganda medium, whatever ideology it happened to serve.

But if the cinema were thought to have its own politics, its own social place, its own history, would it be any longer possible to speak of *Radcliffe Putnam* or *Karl de Niro* (*State of Siege*) as being more political than *Superman*? In comparison, yes, but how little, finally, context accounts for Putnam's inside every part of our experience of any film — our looking, hearing, enjoying, thinking.



The radio station 3RRR in Melbourne recently ran a course on "Film and Politics" comprising broadcast programs, screenings and discussion (See table on p. 29). The emphasis on the part of those involved in organizing the course, particularly producer Helen Molloy, should be applauded, appearing as it does in the desert of Australian film culture.

As a happy coincidence, Andrew Sarris, Putnam and Cusack appeared at the same time. Yet it is an abnormality itself, prey to many problems that one too soon forget people still involved with the theoretical and practical issues involved. They are essentialism, crucial problems.

A political film is usually defined as one that talks about politics. But it is often a very restricted conception of politics: beginning and ending with the class struggle, the great,



anonymous abstractions of the bourgeoisie and the proletariat. That conception, in fact, suits conservatives very well.

Politics belongs to the masses, while life belongs to the individual. Loving, suffering, growing, old gracefully — such are the elements of the universal human drama which escapes the pettiness of political tractatecraft. Thus, the baroque lesson of Luciano Visconti's *Les Destinées* (*The Damned*) according to Ken Macpherson is that the individual can transcend politics (in this case, Nazism) and find himself.

# FILMAND



But what is the "self", if not the sum of many and varied discriminations that have nothing to do with the individual's choice or action? Family, class, sex, law, economy — all these are inscribed within the cultural and political values of a society at any given time. They put me in my place, and that place is political. The arena of politics spreads wider than the parkways or the factory. It reaches into the words we speak, our relationships, our consciousness. This is why I object to *The Battle of Chile* when it points a camera at a particular event and identifies him as "Vascos".

As individual does not speak an ideology, as Sam Rindler in his discussion of Godard's and Godé's *Tout va bien* pointed out, an ideology speaks the individual, embodying him or her in its image. If the individual is taken as being "constructed" rather than "natural", then the focus that constructs him or her sits somehow he changed.



The night allows us to return to the Hollywood cinema, particularly the 1950s melodramas of Douglas Sirk or Vincente Minnelli. In these films, family relations become power relations, and personal confrontations symbolize the clash of conflicting value systems. The obsessive dilemma in which the Hollywood cinema, across all genres, places its heroes and heroines is the posing of the desperate question: Who am I? Where do I fit in?

The search for the answer, as the films themselves seem duty to recognize, is not purely a personal, individual problem, but a social and political one. In the modern American cinema, *Melvin, White* and *Saturday Night Fever* continue this awareness with a refreshing intelligence. As the prostitute in Francois Truffaut's *Domestic (Jeune fille)* (Red and Board) remarks: "If you don't get into politics, politics will get into you!"

As if to heed that advice, Andrew Sarris has published *Politics and Cinema*. At first glance, it might seem to share the exclusive definition of politics I have suggested, with actions directed to workers, pornography, feminism, stars and avant-garde film. Unfortunately, it is a random collection of articles Sarris has written between 1971 and 1978, mostly rather patchy reviews from *The Village Voice*, and no elaboration as to



Scene of *Agnes*

why and how such issues might be thought political is forthcoming. Sarris still has his old paternalist act to grind, a film has a personality behind it or it has almost nothing.

It would argue very strongly that whereas *Triangle of the Will and Obsession* are superb films, because of Ruffalo's. The film with the Music Camera is interesting almost in spite of Verity.

Much of the material in *Politics and Cinema* is witty and suggestive, particularly the articles on *Nazis in recent films*, and pornography (of which Sarris is a fond devotee), but the underlying critical method is extremely undeveloped. The shows, above all, in his addition of 'form' — the camera movement of an *Opus* or a *Melancholy*, for instance — as purely romantic and expressive, transcending basic political content.

The ascending and descending staircase of *Hamlet* is not more meaningful than all the *Chinese* *Stays*.

Sarris fetishizes such references and removes them from the social and cultural determinations which in fact create their meaning. No artist can stand outside history in search of "beauty and truth".

Sarris goes on to discuss politics on the level of narrative content — those issues a film covers, or, just as importantly, those it avoids. Hollywood is found guilty of glaring.

"crimes of omission, for not treating the problems of real people, for not fighting the good fight against fascism, militarism, capitalism, and oppression. Many movies were caught in a fog of war between abstraction and actualism. Under these conditions relatively few films turned out to be overtly political."

1. *Politics and Cinema*, Columbia University Press, p. 106.

2. *op. cit.* p. 6.

3. *op. cit.* p. 8.

4. *op. cit.* p. 8.

# POLITICS



Unconsciously reflecting a stereotype: Paul Mantee's as Unlabeled Woman



Presenting of views: Kim Lockie's *Days of Hope*



The intended to actually represent: Don Siegel's *Dirty Harry*

It does not take long for this line of argument to reach its point of absurdity. A film is prescriptive if it guises something as representative all ideas fairly and reveals the truth where it has never been revealed before. It is not only critics but also filmmakers who think this way. You have seen a thousand repetitive portraits of women passive and enmeshed in patriarchal Paul Mantee's, so let me show you an Unlabeled Woman and never mind if the door must several inches stuck in again through the back door.

In a similar vein, Ron Jordan during the breakfasts called *Ken Lockie's Days of Hope* "rich and open" because every political viewpoint gets its two cents worth before the screen is over. Worst of all, Mike Richards and John Slavic neither suggest that the only problem with *The Battle of Chile* is that the activities of the CIA could not be filmed and put into the work. As if it were that easy, one more piece of film, and then one could have the whole story.

The whole story, indeed — where "whole" implies unity, truth, absolute, and "story" implies narrative with its order, coherence, alternate explanation. An analysis of the politics of film must I believe begin here with the notion of films as potential purveyors of truth and the narrative forms from which supports that notion. In short, the so-called art of film — what Siegel would put on the side of narrative will-expression — must be interrogated at a fundamental level.

Lesley Stern and Barbara Conrad in a very important follow-up video project to the cinema were concerned with just this task. Finding the cinema waiting for gender, reproducing such questions, Stern has commented elsewhere:

A cinema be assumed that there is a true reality which can be captured. Any activity of subverting conventional notions of reality requires a deconstructing breaking apart of the hegemonic discourse of patriarchal linguistic structures.

Film language itself — the codes and conventions that constitute "professionalism" — is, therefore, not innocent and cannot precede the inclusion or exclusion of politics in any film.

Tim Burns, *Against the Brain* is significant in the Australian context to this extent: it destroys all traces of isolated puritanism as defined by dominant cinema. Inside the viewer's eye, deconstructed and unable to grasp any reassuring piece of the real world that enters the film through fragmented references. In point is Donna Verity's *The Man with the Nostril Camera* still, more than 50 years since its production, one of the most modern and radical of films.

Yet, Stern recommends to find in this film only "minor details." This is because he cannot see, as he further demonstrates in his chapter "Against-Gate Films are More Being than Ever" that "cinematic" (space and narrative) films do not find their own private joy style but eventually strive to batter the foundations of the type of cinema they criticize.

The very act of telling a story, constructing a narrative is politically significant, quite regardless of the content of the particular story. Tom Ryan and John Floss argue that, despite the intelligence of a film such as *AB*, the President's Men, which subtly questions the writings of the grant, modern political inactivity in the U.S., the press, the narrative form itself gives the film a certain ideology.

The film presents a closed, coherent world and events follow in an intelligible order — such elements work to reassure, pacify, and in a sense, induce the viewer. This is the problem with a supposedly leftist work like *Days of Hope*, which affirms its own language and political place to represent certain historical events as real and transparent. Then, it is recognized by the very medium it sets out to subvert, the television costume drama. Finally, *Days of Hope* is no different from *The Sex Women of Henry VIII*.

The narrative film places the viewer in a certain position from which he is granted access to sight, knowledge and pleasure. More important than any political issue being debated in Corra-Garron's *State of Siege* — and on about the level of a gangster thriller — is its inherent motif of the cinema's opening as in first a character looking, listening, perceiving the cinematic truth of his situation. For this is what the film allows the viewer to do: to remove the "whole story" and be accordingly comforted. To question that, as Slavic and Richards did, is to ignore the crucial political questions.

This critical approach presumes that all narrative films succeed in what they so questionably attempt to construct: coherence, unity and order. Yet so many films fall short of the mark, and this is where one can hope to interrogate them. The intent of a film such as Don Siegel's *Dirty Harry* as Jack Clancy pointed out, is precisely its neo-revanchist of contradictory cultural tendencies. The ideology of law enforcement is trotted by, at one moment, the myth of the individual hero and, at

5. J. J. Ginzburg, *Private Film-making in Australia: The Australian Journal of Screen Theory* Vol 1/1, p. 112.





Suspect sexual politics: Philip Noyce's *Newfound*.



Defining its own politics: Nigeria Ocheja's *Empire of the Senses*.

author: a code of male sexuality that strives to deny, or even obliterate, the existence of women.

Harry Callaghan (Cliff Eastwood) rejects the society which represents his individuality at the same time his intrinsic anger seems motivated by an intense desire to reject the sexuality of himself and others.

The same reading could be applied to *Newfound*. On the content level the film is almost entirely rural — throw in a few references to Coen Cole and Richard Nixon, and, well, a 'statement' about American cultural imperialism. But there is another aspect of the film which has been (subtly) overlooked: its extremely suspect sexual politics.

In contrast to the movies conservative and repressed women in the film, Amy (Wendy Hughes) is the token liberated woman. Yet her character, as presented, is allegorical and uncontrolled. She becomes, ultimately, the black page upon which the two brothers, Len and Frank Maguire (Bill Hunter and Gerard Kennedy) write their fears. Inexplicably, the film swaps her from one man to the other and back again like a card in a male adolescent's deck, and it is completely complicit with this patriarchal fantasy. Such are the enlightened politics of the Australian commercial cinema.

There are other directions from which one could approach the politics of film. Analysing the industrial framework of production, promotion and distribution would bring to light the notion of cinema as an 'institution' in itself, which tries to ensure how films are received and understood.

The observation that films are generally intended for passive consumption stands much further than commercial theatre cinema. Film festivals or the National Film Theatre of Australia, under another gaze and at a different social level, are similarly devoted to 'cleansing' films as quickly and painlessly as possible, blurring the differences between conservative and radical cinema in the sense of erasing the traces of history and political expression.

The basic apparatus of film, its technology, needs to be mirrored. Historically, the invention of the camera takes over, refines and perfects certain features of the other media arts, particularly painting. Perspective, dead focus, the tableaux of movement: none are neutral, each carry their own political weight, in that they serve to induce a perspective of the world con-

structed in a film as real, seen precisely as the human eye would see it, coherent and non-overlaid reality.

These theoretical considerations, however necessary, would seem to avoid the question of treating specific films and their specific use of cinematic and social conventions. Here one returns to the problem of cinema — what a film shows or evokes. It can never be, as I have argued, a matter of showing the politically 'right' scene, achieving a true context.

There is no alternative cinematic priority, exemplified aptly today by the work of Nigeria Ocheja. His films do not simply represent the world, or a certain analysis of it, or a world

They ask the uneasy question: 'What should be shown?' How does one make the link in *Empire of the Senses* (*Empire of the Senses*) or *The Conqueror*, between political history and a personal sexual history? Nothing is lived together, but the question of that is always posed.

*'Empire of the Senses'* is not a film that directly takes up political questions, but by the very fact that it does not deal with politics, it can be seen as very political.

Ocheja's seemingly paradoxical statement emphasises an essential position: a film can only talk about politics by talking about the politics of its own choices.

It can be mildly objected that these premisses concerning a truly radical cinema ignore a simple fact: that only a small elite group ever gets to see, or would ever want to see, such films — a classic case of preaching to the converted. Yet the mass audience is not given in its nature or feed in its taste, the sort of films pleasures that are offered and accepted can be changed. For the moment, the position exposed by Peter Wollen seems realistic enough.

'You can say that the audience for [this] kind of film is marginal, but the problem is not changed. So you begin with the problem, and you hope that the audience will find it, and enjoy it.' ■

7 Cinema Papers No 20 p 576; the Stephen Heath 'The Question of Cinema' *Wavelength* Vol 2, No 1 p 50; interview with Noyce and Louis Marip, *Journes* Vol 10, No 3 p 111.

## FILM AND POLITICS: 3RRR

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The series was presented and the discussions led by Jack Cleary, John O'Hara, Mike Rourke, Ben Davies and Ken Miles. All Royal Melbourne Institute of Technology lecturers. Tom Ryan, Ben Jackson at the Melbourne State College, and Sam Fisher, lecturer at La Trobe University.



As the number of Australian films produced since 1970 increases, so does the eagerness of writers to determine what degree directors and scriptwriters have left their auteurist imprints. One scriptwriter who is receiving considerable critical scrutiny is Everett de Roche.

Born in the U.S., De Roche emigrated to Australia in the early 1970s and began work as a journalist in Brisbane. He then moved to Crawford Productions in Melbourne as a staff writer. Since going freelance, De Roche has written for television and the cinema. So far, four of his feature scripts have been filmed: "Patrick", "Long Weekend", "Snapshot" and "Harlequin".

In the following interview, conducted by scriptwriter Paul Davies, De Roche talks about his projects and his attitudes to film production in Australia.

# De Roche

## Patrick

**How long did it take to write "Patrick"?**

The initial writing, which I did three or four years ago, took 10 days. The draft was 120 hours long, in that became a matter of prying it down.

Once Richard Franklin became involved, there was even more re-writing.

**How different is the final script from your concept?**

Originally it was a mystery where you were in doubt about what was happening. Richard made it a suspense-thriller and let the audience know from the start who the bad guy was.

**"Patrick" deals with psycho-social phenomena. Is that a theme you have wanted to write about?**

Four years ago there weren't many films like *Patrick* — *The Ewok* was about the only one. But between writing and completing the film a whole stack of social-type films came out.

**Did this worry you?**

Very much, because we knew we would be accused of jumping on a bandwagon.

**To what degree did you research the script?**

Most of it came from my

imagination. When I did get a chance to research it, I found, surprisingly, that there were many cases which were similar.

I then showed the script to a team of neurosurgeons at the Alfred Hospital, fully expecting them to say it was baloney. But quite the opposite happened. They more or less verified its feasibility, and helped to give the script medical authenticity. When I had made up the names of drugs they supplied the real names.

**The special effects in "Patrick" are quite complex. How circumvented is a writer by what is physically practical?**

Ideally, you wouldn't let it influence you, leaving such problems to the production crew. But one is inevitably conscious of such things because there is no sense writing a sequence that requires an effect you can't reproduce.

At the time I conceived *Patrick*, I didn't see it as a special effects-type film. But once we brought in an expert from the U.S. (Conrad Rothman) and found out what he could do, we realized how valuable special effects could be.

**When "Patrick" was shown during the voting screenings for the Australian Film Awards in 1978, many people laughed. Did you expect that reaction?**

We expected laughs, but not necessarily in the same places. Let's face it, the Awards voters constitute an unusual audience. They have

had to sit through a lot of films, some good and some bad, and *Patrick* is a stunner, was above all the rest.

*Patrick* hasn't had that sort of reaction elsewhere. I was at a screening in Perth where 4300 people jumped where they should jump, and laughed where they should laugh.

**Is "Patrick" as much a love story as a mystery-thriller?**

It's a monster story, and I put anything that didn't relate to *Patrick* as a monster. One of the first things to go was the romance aspect.

The biggest problem was deciding whether to make the monster the threat, or someone people would try and understand. In *Jaws* for instance, you don't understand why the shark goes around attacking people and that's the frightening thing.

Originally, I wanted to understand why *Patrick* was and what motivated him, but I ran the risk of it becoming boring. People just want to be thrilled.

**That is almost a definition of a commercial film: one that offers a thrill, instead of insight to human behavior.**

To me, commercialism is the ability to make something comprehensible to an audience. You can be subtle to the point of obscurity, which is not only bad filmmaking, but also rude.

A picture has point, a picture, and if so can't claim to be too only

wanted his time and a bit of camera. If you do that in films, you have wasted the money of the people who financed it, and of those who paid to be entertained.

**It's hard to imagine an Australian producer risking a lot on a film that was obscure . . .**

It's a small country, and no one can afford to take chances.

I am talking now as if I am very commercially-minded. If I were talking as a network executive, I'd take the other tack and be nervous of being mediocre and arty. I suppose the answer has to be somewhere in the middle.

**Is it an option to write low-budget films, so that you don't have to worry as much about returns as investment?**

Yes. You can write a low-budget film without compromise to quality, providing it is written with subtle money-worship.

## Long Weekend

**When did you write "Long Weekend"?**

I was writing episodes of *Bluey* at the time and I wrote *Long Weekend* as a way of getting out of what I should have been doing. Again, it was written very quickly — 10 days or so.

**Do you like working on several projects at once?**

I don't have any choice, because I can't afford to knock work back. If I have only two projects going at once, I start getting worried about unemployment.

**"Long Weekend"** is essentially a two-headed piece, though anyone could be considered a third reference.

Yes. Nature is supposed to be the hero of the piece. The two characters, Peter and Marcus, are pretty sympathetic. They invade the bush, and the bush deals with them.

**Why do you say the bush is supposed to be the hero?**

Isn't it? Perhaps it hasn't worked. **"Long Weekend"** was experimental, and it relied on a number of things to work. Unfortunately, the bush comes across as a threat too early, it should have emerged as a threat only after the audience had sympathized with the animals. And I don't think that sympathy is there.

**Long Weekend** would have been much better if the audience had been told at the beginning that Peter and Marcus were going to die.



Ed Fenech (top) 'signifies' them as the bush's best friend as he delivers a monologue. Richard Franklin's Patrick.

This way, it wouldn't have had to sympathize with them and could have concerned itself solely with what was going to happen. Such is the essence of suspense.

The ending, where Peter is killed, comes as a shock. Was there any other way of ending the film?

A large slab of the script was omitted because of the difficulty of working with animals. I wrote an unnecessarily complicated sequence for when the end where the animals go. Peter, a second chance. They want him to win up, and he is in the point of doing so when he hears a truck in the distance. His clothes fly off to the highway, and the animals

decide there is no hope. Potentially, they jump it to another man to kill him.

Of course, the animals can't tell you that they are the sympathetic characters. You have to rely on music, and the way things are shot. Again, unfortunately, the music in the opening sequence is very heavy, and there is a sense of menace about the animals.

**Are Peter and Marcus a typical Australian couple?**



A man (John Hargreaves) and his dog, alone at night in nature films in Colin Eggleston's **Long Weekend**.

No. I think the film could have been set anywhere. We all go camping with the idea of getting closer to nature, armed with cans of Marmite and God knows what else.

**Long Weekend** is not supposed to be a heavy environmental statement; it is just a very ordered way of saying that nature is capable of looking after itself if men just get out of the way.

**Are you happier with "Patrick" or "Long Weekend"?**

I think **Patrick** was a safer story to do. It's more traditional. You know who the villain is from the start and it develops along traditional suspense lines. **Long Weekend** is far more experimental.

### Snapshot

The characters in **"Snapshot"** are far less realized than those in **"Patrick"** is the difference the script or the director?

A lot of it has to do with the script. Richard and I worked on and off **Patrick** for about three years, whereas **Snapshot** was written in 10 days. I think it is a great credit to Susan Wheeler that she got the film off the ground.

Was your working relationship with Wheeler different in that with Franklin?

Yes. Richard likes to be in on every aspect of the scripting, whereas Susan prefers to look at the finished draft and act as a devil's advocate. With Susan, it might be valuable to work with a script editor as well, because a writer needs someone he can ring up at the middle of the night for feedback. Susan is generally too busy to do this.

**Did Franklin fulfill his function as "Patrick"?**

Yes. Richard and I are working on another project (**Dead Games**), and even though he is on some island in Fiji, he rings me up by radio telephone every second day. He can't stand to be left out.

You said that one of the things that went wrong with **"Long Weekend"** was that the couple is doomed. Yet **"Snapshot"** starts with a remarkable scene where any number of things could be happening, and up off the end one still doesn't know who is going to turn up in the room.

The premise of a girl being pursued by a killer isn't strong enough as a story nowadays.



The first act begins and ends in all Susan Wheeler's **Snapshot**.

especially if the audience knows everything is going to turn out okay. So the idea of the flash-forward in **Snapshot** was to warn the viewer that there might not be a happy ending. This then set up an atmosphere of suspense.

It was a bit of a cheat, of course, because it wasn't how you saw in the beginning.

**Was Chela de Roche's contribution largely to the development of Angela's character?**

Yes. Chela gave me a lot of feedback on how to write from a female point of view.

**Do you intend working with Chela again?**



I am fortuitously using Chela as a sounding board. By giving her a credit on **Snapshot**, I was acknowledging her continuing contribution.

As for other collaborations, oh yes, I am working at the moment with Peter Pidgeon, which I am really enjoying.

**Is this for a feature?**

No, for a television series. But we are not sure what is going to happen, as it is immediately expensive.

Peter has written a number of novels, and I think he is probably the best Australian adventure writer. The novel we are adapting is based on the life of Frank Jendras who spent up the Cape York area on an attempt to turn it into another Singapore. It's a good novel, but I am beginning to see the difficulties of adapting a novel to the screen. The script doesn't capture what is there in the book. That is partly because Peter writes good prose, and prose has nothing to do with scriptwriting.

### Harlequin

**How did the "Harlequin" screenplay come about?**

I wrote a treatment, an episode called **The Minister's Message**. I showed it to Simon, who showed it to Tony Gormer and Bill Paynter, who commissioned the screenplay. It went through several drafts before everyone was happy. I then



Patrick Lee (left) and son (left) Nick Lee (David Hemmings) and Alan (Mark Spence) Simon Warner's *Rescue*

your off to Mexico, and when I returned the story had been altered to restore the religious element.

#### Why was that?

Marketing reasons. Certain overseas investors apparently had cold feet at the idea of a priest who doesn't behave like Father Flanagan. Also, the title was changed. Titles with variations on the word "image" are a poor risk according to market research, I am told.

#### How do you feel about alterations being made by the producers?

How I feel doesn't matter. The producer pays his money, which gives him the right to use the script for duty paper if he wants. Any scriptwriter who worries excessively about what happens to his scripts after they leave the typewriter is doomed to chronic depression. However if alterations have to be made, I would rather do them myself.

#### Was your involvement with Warner different from that on "Sapphire"?

Yes, very different. The story for *Sapphire* was mine or I am based on an on-a-leak-it-or-I-am-banned, whereas *Hemmings* was a story we both cared about, and wanted to do.

#### How close is the *Rescue* connection?

With the religious factor removed, there is almost no

connection, which is a great pity. Religion and politics are historically a volatile duo. Cape Nicholas II would have undoubtedly given *Rescue* the boost at the outset had his wife not believed him to be "in man of God." I hope audiences don't boot out *Hemmings* for the same reason.

But cinema authorities survive. *Rescue* is said Alexander of Byzantine, while even Alex of Byzantine. In the ending, Wolfe's murder is an exact paraphrase of *Rescue*'s. After being that several times and garbled in a way, *Rescue* — according to its autopsy report — in fact died of choking.

Is your interpretation of *Rescue* along conventional lines, or is it based on new research? e.g., Colin Wilson's book?

Like most legendary figures, the myths about *Rescue* have survived the truth. But I didn't set out to recall the *Rescue* story. What I wanted to do was show that things have changed very little, and that a modern religious-father hater could still accomplish what *Rescue* accomplished. Yes, Wilson's books were helpful.

Who determined that the country in the film be unspecified, and why?

The producers, presumably on the grounds the film would appeal to a broader audience. They said I disagree on this. Perhaps he is right — he is the authority on world markets. He is the one who has to deal with the type of mentality that treated Patrick be dubbed from English into American. I think it's absurd. But I am only the writer.

#### Is your dialogue also non-Austrian?

Yes. Again, if concepts have to be made to fit the film overseas, I'd rather make them myself than have them to come backer in an American dubbing studio. It's ironic that for years I had to be careful not to use any Americanisms in my Crawford script. Nowadays I have to substitute "woodshed" for "woodcock," "bachelor" for "left" etc.

### Yankee Zephyr

#### What is happening with "Yankee Zephyr"?

Richard is working in Columbia, and is tied up with other projects. There is a first draft of the script, but neither of us is satisfied with it.

The script is based on the true story of an American DCI military cargo plane which was reported lost while carrying the payroll for the South Pacific fleet. The plane was actually found a few years later by a pearl diver, but I have pronounced it "never been found" and that there is a race to find it. A lot of different parties are all breaking their backs to get up to Cape York to salvage this money.

At this stage we haven't decided whether it's to be a land or underwater salvage, filming underwater presents a lot of problems unless you have a large tank. All we have is an outline and the vague idea of making it a thing in the tradition of *It's a Mad, Mad, Mad, Mad World*.

#### Are you planning to use Cape York as the location?

It hasn't been decided. Richard and I did a reconnaissance up there a few years ago, and I am not sure it has all that much to offer which couldn't be found a lot closer to home. I was expecting dense jungle and tropical beaches, but much of it is the same as elsewhere.

#### Is your collaboration with Franklyn similar to that on "Patrick"?

With Patrick, there was a fairly complete draft of the script before I became involved and with Richard, he then suggested improvements and changes. With *Yankee Zephyr*, Richard is much more involved in the initial scripting.

David Hemmings said his involvement would mean some

control over its international marketability ...

I believe he would be looking for a story that wouldn't depend on it being exclusively American — that is, a story that could be told in any part of the world. The only thing Americans about the incident in that it happened here and that Cape York is a fairly unique place because it is possible for a plane to have crashed there and remain undiscovered for 40 years.

Hemmings has also said that the international market is the U.S. As an ex-California, do you feel we are usually placed to understand that market?

I hope so. On the whole, American films are blatantly commercial and make no bones about the fact they are out to make money. I basically agree with that approach. Film is a commercial medium.

And with a budget of \$3.5 million, one doesn't have much option ...

That's right. Unless you are a Spielberg, as you are going to make a lot of noise with a big budget. That would mean, I suppose, getting American heads and that sort of thing.

#### What are your feelings about re-productions?

If they allow us to keep making films, I think it's all for the good. Certainly there should be room for completely indigenous films as well.

How important is a budget to you? Do you often feel there are things you would have liked to have done, but couldn't?

If I were given a really-mad-dollars budget, I don't think I would know what to do with it.

Usually, a writer is very aware of budgets, and he can use thousands of dollars before a script even comes off the typewriter.

All our scripts are contemporary — almost aggressively so. Now we are doing a film that goes back to World War 2. Is this a new direction for you?

No. Inevitably *Yankee Zephyr* is a contemporary film. The crash occurred during the war, but we are putting it up 40 years later.

I have nothing against doing period films. It is just that I started writing film scripts at a time when there was a lot of period stuff around. I went contemporary to be different. Perhaps I also find more comfortable work it.

Is this because you can more easily relate your personal experiences to the present?

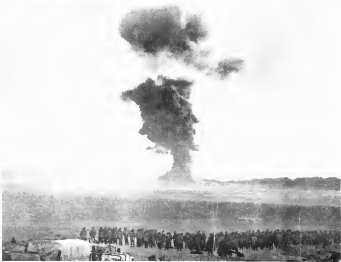
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Underpass Arts (Shelburne Line)



City Park



New Zealand and the National Ocean







# PETER FAIMAN

## Top television variety producer

Why did you leave the Nine Network and, more particularly, "The Don Lane Show"?

I had been working at GTV-9 in Melbourne for 16 years, and directing for 12 or so of those years — it was an enormous hike. There was a minimum of two shows a week, as well as a lot of other major Nine projects. Having this responsibility for them all became very frustrating.

While I was doing the *In Melbourne Tonight* shows and everything else, I was unable to do what I want to do myself — that is, develop some really high-class television "specials", take out the finest quality television and develop new techniques. So the *Tonight* shows, including the *Lane* shows, were becoming a burden — as much as I liked doing them.

I know my forte seems to be with *Tonight*-style shows, but I have come to the point where I feel I should put what I have learned into practice on other projects. I am also afraid that the longer I go on, the more restricted I will become in my thinking, the more static and single-minded.

So, all this has led to my decision to get out.

Was it really necessary for you to leave Melbourne?

I believe so. You can get into a pattern, and patterns can be killing. I needed to break away and regenerate my thinking. Certainly I have had variety in my work—I have done documentaries, news, specials and worked on programs throughout Australia and the U.S.—but I now need more time for experimentation.

The big U.S. networks have largely abandoned variety shows. Even the cut-off specials seem to be cut off faster. Do you feel there is still a future for television variety here?

I feel there is an enormous future for variety. These things run in cycles and, at this stage, variety is not at a peak in public acceptance. The cycle has run its fever of drama, soap operas and comedies. But the cycle will continue and variety shows will come up as

Towards the end of the last television rating year, Peter Faiman, the 35-year-old executive producer of "The Don Lane Show", announced he was leaving Melbourne's Channel 9 to set up his own production company. The third marketer, the unseen operator of Don Lane and Bert Newton's electronic sideshow, was getting out.

It was something of a bombshell to Nine Network executives who quickly moved to persuade Faiman to agree to an exclusivity deal with the network.

Faiman began work at Channel 9, 16 years ago, as a stage-hand, carrying small props for Graham Kennedy's and Noel Ferrier's "In Melbourne Tonight" shows. He worked his way around the studio to the director's chair, where he started to make his reputation on "The Graham Kennedy Show", "Graham alone", he says, "taught me more about the business than anyone. Working with him was the most valuable experience of my life."

Faiman's innovative approach to variety soon saw him as the channel's number one director in that field. He worked on hundreds of shows including, among the more memorable, Neil Diamond's "Thank you Australia" concert in 1975 and Frank Sinatra's show from Sydney.

But it was with "The Don Lane Show" that he has been firmly associated and his talents noticed outside the industry. In Melbourne recently he spoke to Brian Curtis about the show and his hopes for the future.



Graham Kennedy at a dinner organized from The Graham Kennedy Show on which Faiman decided to make his reputation.

something else goes down.

There has always been one of the most important aspects of our society's tastes, so there is no reason to think that variety shows, and all they entail, are gone forever. I think the challenge is there now to make them work.

Does the U.S. example worry you at all?

Not really. Is a way it does set the pattern for what is going to happen here, but that just puts the pressure on us to do better. While I acknowledge that the Americans have in the past turned out some of the best variety programs in the world, I think they have made a lot of errors, too. American variety has become a very predictable, calculated, clinical sort of presentation. Like American television generally, it has lost its spontaneity and attraction.

What were the greatest difficulties of producing one of the world's few live-in-audience variety shows?

Just that — the fact that it is live. You can't cut out mistakes or edit out the bits which are flat. Also, one of the most important aspects of any program is pacing — that is, making sure the viewer is kept interested. Now doing a show live-to-air puts an enormous pressure on everybody when it comes to pacing.

Another difficulty is guests who don't work. You are always taking a chance. Physical difficulties are there also. But at GTV they are so much second nature to everyone that they are now minimal. That's what makes the place so good to work in.

Was there a brief time delay on the show for safety's sake?

No.

Looking back, what has been the greatest disappointment you have experienced with "The Don Lane Show"?

The attitude of the press — I don't think the press has given it a fair go. The show has, after all, broken a taboo ground. It's been unquestionably the regularly most

successful variety-risk show this country has ever. It has an amazing ratings history that the press just doesn't reflect that.

A lot of people here and we are a terrible nation of lunatics, and I suppose one has to accept that. But here is a show that has had some of the finest professionals in the business working on it, and I think it has been successful, creative television. I don't believe it was true.

I understand people have different tastes, but I can't comprehend the press attacks — the constant attacks for illogical, illogical reasons. And, worse than that, very little acknowledgment of the show's success.

Nevertheless, you have had more than your fair share of publicity....

Sure. You asked me what was the most disappointing factor, and I made a very broad statement. I have had masses of publicity, and a lot of people here have been good to us, but the greatest disappointment has been that there was a time when very few would give us a go. One tends to take a blind eye to it, but it is disappointing.

What was the show's greatest triumph?

Getting *The Don Lane Show* to work at what was the bottom end of the variety cycle in this country. When Don first moved in, it was generally considered the variety was dead. We had just had the *Enko Nighter Show* and Graham Kennedy, and although they had been successful, it was felt that variety-risk shows needed a new everything was stacked against us, and yet we struck on a formula that has had five enormously successful years.

Where does the magic of its success lie?

I wonder about it. I understand, to a degree some of the criticism leveled at Don — I can't be hyper-critical on that. But over and above that, I do think he is the best talent of his kind this country has ever.

What do you see as its weakness?

Well, I think he suffers sometimes from the pressure of working live and I think he performs, occasionally, in a way he would prefer not to perform. What is working against him is some people's minds is that he is an American. He understands that there is a word, illogical bias, and that sort of pressure affects him.

Again, the press seems to take great pleasure in knocking him because he is an American. He has been here 16 years and is still not accepted. It is extraordinary.

How does his audience see him?

I think there may be a love-hate thing with some of them, but obviously more love than hate. There is no way that the show could be as successful as it is if Don were not a successful personality.

How important is Bert Newton's role in the show?

Bert is obviously a major influence and without him the show, as it is, would have enormous problems.

I have heard suggestions that he could do the show by himself, but that's not right. He just has been extraordinary, and he is an extremely talented and popular individual, but it is *The Don Lane Show* that is successful — i.e. a combination of all things.

You can't ask, "Would it be a success without Don, or without Bert?" because what you would have is a completely different show. And you would then have to judge that new show on its own merits.

How vital are the overseas guest stars?

Extremely important. Without them I think we would have gone the way of every other talk and variety show attempted recently. However much the Australian television industry would like to think it can stand on its own feet, it does need the injection of overseas talent.

We are a nation of only 14 million people in the U.S. there are something like 240 million. There is an enormous amount of talent, making the stars over there. That does I think we don't have extraordinary talent in Australia as well, but we certainly don't have it in the same bulk.

We are still a relatively small industry in this country and the public have the right to see what they consider the best from Australia and overseas.

Does the use of this overseas talent bring the show into conflict with the entertainment unions?



Peter Fahman, Don Lane Show producer, Director's Guild Award winner in 1975



Don Lane, star of *The Don Lane Show*, which was produced by Fahman. Edits with a master image of Henry Winkler.

I think the unions recognize the needs. The input of various crews and stars into the Australian film industry initially helped it, and the industry is now making films and creating its own identity. But it needed that assistance of overseas talent in the first place.

The unions' attitudes have helped television in the same way. There have been areas of questioning, but not of major conflict. There are areas of questioning going on now — and I think that's healthy. But I hope the matter isn't made worse when we consider ourselves strong enough to go it alone and ban imports.

Equally important, of course, is that we create our own not overwhelmed by overseas talent. As it is, we are leaning out some of the world's best television, but we still have a long way to go. And we do need the help of people around the world.

The U.S. for example, is a leader in its thinking — it doesn't look outside Australia as fortunate enough to be in a situation where it has to look outside its own boundaries. That's good, we are living in a sharing world now, not in isolated countries.

Turning towards for a moment, can we discuss your role as a director? I have always been fascinated that you work the "switches" yourself and don't use a separate operator. Why is that?

I think it's because I am part of the old school. It's been something of a tradition at GTV. The normal procedure, as you know, is for a director to have a "switcher," who physically operates the controls on the directing panel. He pushes the

buttons, operates the faders and so on, as the director calls the shots. But switching is second nature to me now and it's so precise — in fact, it's pure and proud of my directing.

I find I am much closer to what I am doing and I can turn out a far better product if I do the switching myself, because the panel becomes very much an extension of me. I try to get on a wavelength with the crew, where we are all thinking in one, and the panel is just part of that process.

You talk about getting close to your crew. Were you dictatorial in your running of *"The Don Lane Show"*?

Yes. I wouldn't accept a say today, I had to have the final word. There is no question about that. But at the same time, I depended enormously on the creative input of the people I worked with. If there is a single thing that might be named out as my talent, it is that I am probably more than anything else a catalyst. I am pretty tough to work with, but when something of quality has been turned out then everyone shares in the basic of accomplishment. It doesn't become Peter Fahman's accomplishment, it becomes something we have all achieved.

I work with the most professional people you could hope to work with, and I am given the privilege of supervising on that fantastic team. That's what I am dictatorial about — getting everybody working together.

How do you rate yourself as a director?

That's difficult. The only way I can answer that is by saying that for



The wheel again: with Don Lane and Bart Stewart. The Don Lane Show

some reason, whatever it is, the question is then: I can't tell you what it is, or why, or how. I hear about myself and read about myself as if I am another person. I just consider myself, as silly as it might sound, as a bloody hard worker who just tries really hard to turn out the best product he can. It will be very interesting for me to see how well I go outside GTV. That, I have to find out.

There have been some rumblings about the way you turned down the opportunity to direct several Nine Network shows last year...

Very simply, I didn't have the time to do them. I suffered three major disappointments during the year. One was pulling out of the Paul Hogan shows, the second was having to decline the Goodbye

Sometimes Goodbye special and, thirdly, after going through all the preparations, having to drop out of the Sonnie Corbett shows. I mean, you I was very disappointed but my priority was always The Don Lane Show. This required my time so there was no hesitation in going up those other programs for Don and Bart and the show.

Was there any bitterness over, say, your exchome to turn down the Corbett shows?

No bitterness. The reasons were fully understood.

Reflecting on the "Goodbye Sometimes Goodbye" show brings up the relationship between the Nine Network's two variety shows. One with Mike Walsh and these with Don Lane. Is it a healthy rivalry?

I think time always is a form of rivalry between programs such as these. The competitive and rivalry is healthy, as long as it is seen on a professional and not personal basis.

Much of what happens in the business is unfortunately given a personal interpretation, that's when it becomes distasteful and unhealthy. The Lane-Walsh situation certainly has no sense of competition, but it is not seen by people like David Price, Mike Walsh, Don, Bart and myself as personal rivalry. We are working in an industry which I have a hell of a lot of respect for.

Because of your obvious devotion to "The Don Lane Show", have you ever been placed in conflict with network executives?

Sure. I have to take other things into account, obviously, but my total and absolute commitment is to the particular project I am working on. In turn, I am responsible to other executives and the network, but I will fight to the death for the success of a product and the well-being of the people who work with me.

Sometimes I think I am looked on as being something of an egotist, a bit of a demagogue and I am sensitive to that. But there is a power track record.

Where do you see your future—in television, strictly specials or in feature films?

A lot of people assume that the next step from television is into films.

But you have expressed interest...

Oh, I haven't really. I went through a period thinking that film was the next, natural step, but I am changing my mind about that now. There is so much to television that's overlooked. That I think I'll be devoted to television for the time being—although you never know what may come up.

What about documentaries?

I am very interested in documentaries because I see television very much as an information medium. I would like to combine entertainment and education into a package that will make the box worthwhile.

Will you be hiring people to work for you on a freelance basis, or forming your own production team?

I will be forming a team and, depending on their commitments, will bring others in. Nobody can stand alone, and I think I am a pretty good judge of talent. I also know how to draw out those talents.

What I hope to see is something of a brain trust, a centre of creative, imaginative thinking.

How long will it be before you start getting results?

It will take a little time—possibly all of 1980. And that's why I am delighted the situation has been set up as concussive with Nine. They are prepared to give me the backing and the time.

I hope we will get something together that is really worthwhile and innovative for the industry. I hope that's not too idealistic.

Sounds as though it could be costly. Has the Nine Network financed you?

Yes. They trust me, and I have always found them to be progressive in their thinking. They want to develop new areas, new product. Kerry Packer is a very entrepreneurial and the major success of the network must, I believe, be attributed to his attitudes. He obviously enjoys television and is a constructive when it comes to spending on projects which he thinks are worthwhile. He has shown he is prepared to give this thing a go, and I hope to turn it into a work.

How does the arrangement work?

Basically, I am under contract to develop product for Nine. I can't tell you for how long. The alternative was to work solely freelance but I am delighted with this agreement.

Has your personal relationship with Don Lane changed following your decision to leave the show?

Not at all. Don has been very understanding. We are the best of friends and have the greatest respect for each other. However, the decision to go hasn't been free of a lot of personal pressures. The show is my baby. If you like I occurred it started it, and have seen it through five years of growth. It is also an enormous source for me to leave GTV. This is definitely the most important decision I have made in my career, and I haven't been wrong.

Will you in any way retain an attachment to "The Don Lane Show"?

Whenever I am asked to be involved with The Don Lane Show on a personal or professional basis, I will always be available because that is where my heart is. But I hope everything can run smoothly.

Do you consider 1979 a wasted year?

Not at all. It was a very important one because I came to a lot of decisions during it. I never stop learning—never. And I learnt a lot in that year.



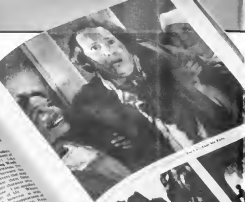
John Corbett and Paul Hogan in a still for The Paul Hogan Show. A program feature was failed to turn down in 1979 because of The Don Lane Show commitments.

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The...  
water cars - ...  
abandon the...  
river dams being built...  
by the arrival of the car...  
the burning of the...  
sparks in the...  
prints the...  
Kurtzman eagle...  
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The day after the  
Museum's opening  
the strange storm  
arrived. The job  
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As for the Athletics, the audience is split: the 19-20-year-olds always cheer loudest. Jerry is a vocal Alexander and her brother David is a vocal Alexander.

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Above: Elin Dyer (Dorothy Dight) and Patricia Walters (Charlton O'Kell) in the school bus, which they use as a getaway with the Brown Girl, Patricia Walters (Carmen Duncan) (right) and John (Shirley Dingle), (left) right to left from the school bus. Teach and the





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Avalon  
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Helen  
Sue  
John

Wendy Hughes  
Charles Corbett  
Carmen Gorman  
Joanna Boylston  
Jan English  
John Halliday  
Brian Banks  
Lobby Clark  
Christina Amis  
Barbara Skyles

### CREW

Director  
Producers  
Screenplay  
Photography  
Editor  
Sound  
Production Designer  
Cinematographer

Paul Maxwell  
John Farrow  
John Farrow  
John Farrow  
John Farrow  
John Farrow  
John Farrow  
John Farrow

Alison Milner, Fosse and the other  
before the job. Right: Milner prepares  
to make a bar withdrawal from the school's  
first office. Below: Sue (Christina Amis)  
and Gina (Avalon) dressed and ready  
to approach the school nurse. Touch and Go



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# Stir

"Stir" is director Stephen Wallace's first feature and follows the critically-acclaimed "Love Letters from Teralba Road" and "Cannan Harry and the Others". Written by Bob Jewson, "Stir" examines the build-up of tension and ultimate confrontation between the 'crims' and the 'screws' in an Australian gaol.

Produced by Richard Brennan on a budget of about \$500,000, "Stir" is expected to be completed in time for release at the 1989 Cannes Film Festival.

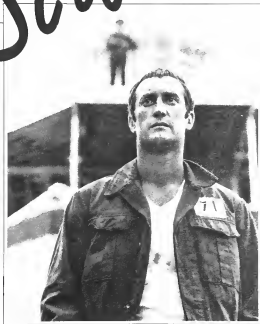


Photo: M. O'Connell/ABC/ABC

# RICHARD BRENNAN

## PRODUCER

I became involved with *Slur* at third-draft stage. Steve Wallace had come and read one scene to me and asked whether I was interested. We'd had a very congenial relationship on *Love Letters From Terahsa Road*, so I said yes on that basis. When I read the rest of the script, I was rather disappointed.

### Why were you disappointed?

I thought that it was too diffuse. There wasn't a strong enough atmosphere of the prison. I couldn't really believe an Norton (Mia Farrow) the sympathetic murder, and I didn't think that the inevitabilities of the riot was there. People who are sympathetic to a social situation may assume that such occurrences will appear inevitable to an audience when they don't. In *The Chant of James Mackenzie*, for instance, you had a lot of middle-class whites coming out and saying, "Well, I've been ripped off and I've never taken as much to anybody." You're just as likely to get an unsympathetic reaction in a group of hoodlums ripping a girl apart.

Finally, Bob Jewison did about 16 drafts. He was an extremely busy person to work with, which is not to say that he always accepted suggestions. He is quite analytical.

Once you agreed to become producer, how much say did you have in subsequent script development and casting?

I am not trying to pose as a good fellow, but working relationships where the director has a stated final say, or where the film is the producer's possession, just don't seem to work. Although it sounds like unworkable anarchy, I have found making a film by mutual agreement a fairly swift process.

*Terahsa Road* went that way and didn't hold things up. If I made suggestions it was listened to; I wouldn't say it had more strength than "listened to" some suggestions were incorporated, others weren't. We argued fairly heatedly over some things, but neither of us tried to pull rank.

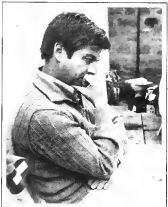
Was the money already there when you joined the project? It was announced that the New South Wales Film Corporation was prepared to back any Wallace project...

That's not quite true. The NSWFC was very keen to street in genuine low-budget films, like *Slur* or *Mouth*.

"*Slur*" is producer Richard Brennan's second project with director Stephen Wallace, the first being "Love Letters From Terahsa Road".

Brennan, after a one-year stint as director of the Australian Film Institute in 1973, has been involved with many recent Australian films, as either producer or associate producer. Titles include "Newsfront", "The Removalists", "Long Weekend", "Mad Dog" and "The Great MacArthur".

In the following interview, conducted by Barbara Alysas, Brennan begins by discussing his involvement on "Slur".



Was their idea of low-budget under \$300,000?

At that stage they were thinking of \$200,000 and shot as 16mm. It wasn't a silly idea; it was a good idea which proved impractical at the time. There weren't other scripts of the *Mouth* type around — and I don't mean in quality, at least as the alternative. For \$200,000 you have to have certain elements, such as mostly indoor settings and few central characters.

I read the script of *Slur*, and when I heard that \$200,000 was the figure in mind, I said it was a waste of time persisting with it. The budget

was then raised to \$325,000. I don't know that that was altogether foolish. Perhaps 16-mm might give you could have made the film for \$325,000, provided you found a good somewhere near Sydney.

But we started with the disadvantage of not knowing who the cinematographer would be, or where to find the gear we were going to progressively turn to the ground. The key elements were missing.

But you had a guaranteed investment of \$325,000 from the NSWFC...

Yes, provided various drafts of the script continued to please them.

Certainly there were no threats of cut off. They were very patient and that went on over a two-year period. We were encouraged to take our time and get it right.

Finally, we got to a crunch as to just what the film was worth. It's a fairly controversial subject matter, and the language makes it unlikely that it will be sold to television — at least within the English-speaking world. This means it doesn't have the same sorts of advantages as *My Brilliant Career*, for instance, which isn't going to have censorship problems anywhere and which has obviously strong production value and so on.

The NSWFC's cut-off point and the figure I thought we could shoot at for were \$40,000 apart. They weren't trying to beat me down to their figure; they were just saying if you can do it for that, the money is there. But I wasn't prepared to try and do it for that, so I raised some private money and it was finished amicably.

### How much private money?

It was \$65,000. It came from Channel 7 (ATN-7) and a group of solicitors.

Was the ATN-7 investment in line of television rules?

Channel 7 has an equity in it. I think they are trying to diversify and become more involved in feature production.

Was it hard to sell the project to them?

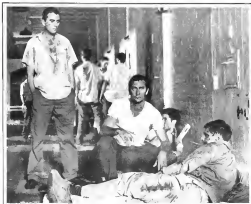
Not really.

Was that because it was a small investment, or because they had some other interest in the film?

They didn't read the script, they were only interested in the cast and crew. Geoff Burton, the cinematographer, shot *Slur*, *My Brilliant Career*, and *Blue Film*, which was produced by Ayles, so they knew his work. They knew Stephen, had seen Bryan Brown and were prepared to take a punt on those elements.

Did they realize it might never be returned?

I made it very clear that I didn't believe it would be shown on television in an English-speaking country, but Roy Butler and he had heard that about *The Adventures of Barry McKenzie*, *James Mackenzie*, *The Foreign Comm-*



The producers' on-screen encounter during the real *Alley* (Phil Mulhearn) left and Chris (Rayn Brown)

tion. Sunday Bloody Sunday and The Last Tango in Paris, and they had all turned up on television. I think it was quite far-sighted of him, actually. I can't picture it on television, but I am sure it will be.

**How much control does the NSWFC have over the project?**

They are entitled to a great deal, but they haven't been dealing in a hard-fisted manner at all. They have sought our opinion, expressed their will and the two have coexisted fairly well.

**What does "a great deal" mean?**

If they wanted to they could go out and shut that party up three quarters of the budget and they are entitled to have things done their way. But they have been acting very much in an Australian style. They have decided to invest money, and if it was a bad decision initially it won't be retried by saying, "We want more close-ups."

**What specifics did the NSWFC want to approve?**

They wanted approval of the key crew and asked us if we were sure about a couple of people in the cast. We said we were, and they were happy to go with that.

They wanted to be satisfied with the production manager, first assistant, lighting, cameraman, sound

recorder, editor and production accountant. Of these six positions, they took a punt on four. It was the first time for the production manager (Barbara Gibbs), production accountant (Dagley Dawson), first assistant (Mark Turnbull) and editor (Henry Dangar). Geoff Burton (cinematographer) and Gary Wilkins (sound recorder) are, of course, very experienced.

**Was Tim Cowan originally slated as cinematographer?**

No. Stephen has always worked with Tim, and has a really good relationship with him, so they did discuss the film. But Tim had a commitment to a project of his own and things worked out the decision was made.

**How far did the NSWFC go in checking budgeting details?**

I did several budgets for the film. One cost \$250,000, which was unacceptable, and another \$400,000, but that was for a four-week shoot on film. I don't think we could have finished the film in four weeks. As it was, we shot 110 minutes in five weeks, which is 22 minutes a week. I don't think we could have shot 22 minutes a week.

**Did the NSWFC have any feelings about *Alley*?**

I don't think they were keen on it

*The Night The Twister* when it opened the Sydney Film Festival by saying that the Festival opened with a 90 mm *Moon* film. It was a 35mm blow-up, of course, but that's how people look at this.

**Did representatives of the NSWFC visit the shoot?**

Jonny Woods came over three times. She was very supportive. She looked at the rushes, posing comments on them. The NSWFC has told us that they would like to see it moving very swiftly when it is being cut, and they are trusting us to do that.

**What was your pre-production period?**

Stephen worked on it for nearly two years. I have been involved for 18 months. For most of the key crew it was 10 weeks.

**You didn't have a unit publicist. Why not?**

We wanted to keep a low profile about the film. It is obviously going to be controversial so it is not going to be difficult to attract publicity or interest in the film, although this might be horrified reaction or total rejection.

At any rate it won't be released in Australia until August. We'll see what sort of attention it attracts at Cannes.

**Is it useful to put Cannes before the Australian release?**

I think it will be useful for this film because we have had such a honeymoon with the overseas press since 1975, which was the year of *Pink Flamingos*, *Rock & Roll*, *Mad Dog and The Devil's Playground*. I thought 1977 at Cannes was a pretty poor year overall. *Dan's Party* and *Storm Boy* were



McMann (Phil Sordani) assuming "But you know, cut"

the pack, and they wouldn't stand out in a stranger's year. And yet there was no criticism in the international press. We continued to be a strong, uncompetitive industry.

1975 was another good year with *Jimmie Blacksmith*, *Newsfront*, *The Getting of Wisdom* and *The Last Wave*. 1979 was pretty poor, but again there was a very positive press reaction.

The only kind of trouble that has crept in has been that we've had such a lot of films dealing with the general interest for the film industry that people have asked when we are going to tackle contemporary themes. I make no claims for our film other than that if it's not answering a demand, it is at least answering a question.

**Is the overseas press important to you?**

Yes.

**What about the local press? Have they been over-kind of late?**

Not of late. But I wouldn't blame the press as much as I would blame some fellow producers. Producers are as greedy as the next person and there have been a lot of abuses with language like "The End," saying "We've all been going along the wrong track for six years. Fortunately I am on the right track. I think there is about to be a wonderful new process."

Most of the people who have given these interviews have done so while in the process of making films which have turned out to be disastrous. I think they would have been better keeping their mouths shut. There has been an enormous amount of "How much longer are the government pinning on peering money into this situation?"

Ten Burrell did a fairly interesting analysis two years ago of films funded since 1971. Out of 92 films I know of, more than 20 are in profit, which is a good average. It's harder to get into profit now because films cost more, advertising costs more and theatres cost more—and fewer people are going to the cinema. But it is a better average than they are getting in the U.S., or many countries. And we have a population of only 14 million.

There is another kind of publicity that came out with "My Brilliant Career," for example, which was the "greatest film ever made" type.

*My Brilliant Career* is the only film I have seen make that style of approach work. I would see a mile to avoid that sort of publicity.

"Jimmie Blacksmith" also generated that sort of advance publicity.

And it was very counter-

productive. *Mad Dog and The Remonstrants* were also given a similar sort of PR, and again it was very counter-productive.

**Did that sort of reaction play a part in your decision not to have a unit publicist?**

Yes, a great deal. I would rather let struggling along, keeping it in focus and hoping it's a pleasant surprise, than telling people that the film was going to let them between the eyes. Supposing it doesn't....

**Did you see the film's strong language as a problem at the box-office?**

I saw it as a performance problem more than anything else. I remember a film called *The Friends of Eddie Cayle* where people swore in a way that suggests that they are quite unconscious of what they are saying—which is what happens in real life.

But because a certain amount of adverbs starts pumping when you begin using taboo words like "fuck", an actor can sometimes persuade himself he is giving a better performance than he in fact is.

There is no enormous amount of swearing in the film, but very little in the final parts of it. I asked Bob if that was intentional. He said it was because most of the time the men are bored and irritable, and



Robert Greenblatt introduces his fellow press officers for their handling of the film.

swearing is part and parcel of the boredom. In fact it was a way of stamping out the conversation.

**The language will ensure you get an "R" rating. Is that a hindrance?**

I don't know. Certainly it would have been very helpful in 1973. People were so delighted to hear phrases that they use all the time—like "put off"—that they poured

along to drives to see films like *Get Carter*.

Certainly people aren't gleefully surprised anymore at hearing their own language beaming back at them from the big screen, in fact they are often irritated by it. But we didn't put the language there for selection reasons.

What I care most about is people finding the film oppressive and effective. I think where it stands is



Chloe is broken up by some press officers who the set.

chance of impressing people is that it's realistic. It's written by someone who has actually been in jail. Many of the cast, particularly among the extras, have had prison experience, and I don't mean a night in the cells for being drunk and disorderly. There was a great deal of knowledge imparted to us by members of the Prisoners Action Group, and I hope it reflects some of its special knowledgability.

If we presented the people in *Sir* as taking in a fairly bewildered way, I don't think you would believe I can believe that nobody writes in *Wake in Fright*, but I don't think you'd believe lack of awareness in this film.

#### Who found the location?

Matt Carroll told me about it. He hadn't seen it himself, but he knew of two suitable gaols in South Australia — one in Renmark, which they were using for *Breaker Morant*, and the other in Gladstone. If we hadn't found it I doubt we would have made the film. Setting it up on different locations would have cost too much money and wouldn't have looked as convincing.

Was there any problem in getting the gaol? Did the trustees want to see the script?

No. It's a state-owned gaol and not under the control of the Prison Department. Gladstone is a town whose economy had revolved around the fact that it was a gaol town. A lot of people who live there are sorry that it has been closed. I am not really sure that a town's economy starts pumping when a film crew arrives. The public's title is a lot fuller, but people tend to think that we are attractive prospects and they were pleased to have us there.

Who comprises your target audience?

Those who see it will certainly be younger people. But more than that I can't really say until I see what sort of reaction it gets wherever the first screening is.

#### Are you planning to preview it?

If Hight, who is distributing the film, recommended it, then I will do it. I know that Basil Sullivan and Peter Oliver felt that the opportunity to preview *Catly's Child* with an audience was very beneficial to them.

Will the *Backlash* gaol riots play any part in the promotional campaign?

I don't know. Obviously the situation of a gaol being burned to the ground has relevance to *Backlash* in an Australian context. If it was an American film it would

be *Arma*, and were it British it would be *Hull*.

I wouldn't be happy if people judged the film as how closely it followed events in *Backlash* because the conditions that provoke riots — and this is what was in Bob Jewson's mind — are the same the world over.

The reason I mention *Arma* and *Hull* is that the anatomy of such riot was the same. It was a combination of boredom, frustration, petty restrictions, hostility, egotism, refusal to listen to the people who are incarcerated. The funny thing was that a lot of people who spent time in jail and who worked on the film were not nearly as bleeding heart about criminals as you might expect. They would say, "We committed a crime. We expected to be punished. But the punishment is being in jail."

They didn't expect additional things (not only being allowed to have two letters in a cell. I don't think anybody can question their wanting to be treated like human beings).

Would you expect the same degree of interest in the film had *Backlash* never happened?

No. But I think it was inevitable that a situation like *Backlash* would happen. *Backlash* isn't the only one



The kitchen is ransacked during the riot.

of course. There have been riots in Long Bay and Crafers.

Are you as few films with social-political themes made in Australia?

I don't know and I am always looking for that sort of script (but then someone does send me a script about Victorian Street, or *Arma*, or

*Sir* and I don't like it. I lose interest).

I am very happy to commit myself to a film if I want to work with the director and I like the script. But if I can't get both I'd rather go and fish.

There was a review in a recent issue of *Sight and Sound* which made reference to the stock company of Australian film-makers, one of whom is Bryan Brown. Did the member of films Brown has appeared in lately worry you in terms of casting him as a principal character?

Well, the first film Bryan did was *Love Letters From Torville Road*, with Stephen and myself. I don't know how many people know Bryan's name. I know audiences would recognize him, know they have seen him, and probably like him. There have been a lot of films Bryan has appeared in that haven't been shown widely, like *Three Faces of Fear* and *The Irishman*.

There is only one performance of Bryan's I don't like, which is in *Witness of Shadows*. I think his performance in *Sir* is his strongest since *Torville Road*. Of course, I want to think that anyway, but I do believe it.

When you are shooting, how do you balance a director's needs — the additional takes — against the producer's ones?

I have worked with a lot of directors who insisted on short-handled the film, but Stephen is the only one who ever has — though Phil Noyce did storyboard the final sequence in *Newcomb*, which was a tremendous help.

If I asked Stephen to help me out in a particular way with production problems he sometimes would. If he wouldn't, he usually offered me



Michael and Pamela (Derek) (Derek) (Gary) (Gary)

Continued on P 25

# BOB JEWSON

## SCRIPTWRITER

Someone told me you used to be a "tank man". Is that the right terminology?

It's euphemistic. Tank men are people who rob other people's money and put that money in safes. "Tank" is an English derivation of "safe" — it makes it sound a bit better. The English have a beautiful way of saying those things nicely to give them some sort of romanticism.

Could you give me a personal history?

How personal? I find that is a problem of terms, knowing whether people are more interested in my frankness or my work. I can understand that I have worked as a journalist and I know there are things that are interesting to the public.

I certainly won't give you a whole history, but I was a thief for 25 years. I didn't "see the light." I just got too old to climb through windows and felt that there must be other ways.

Also, I was caught and got a five-year sentence, nearly all of that at Bathurst and it was a terrible go. You reach a stage where you can't do any more, but not for reasons of conscience.

Was Bathurst the last jail you were in?

When the place was destroyed in February 1974, I went to Kirkcaldy, which is a prison farm about 30 km out of Bathurst.

Were you in Bathurst during the riots?

I was, but not in the main jail. I was out on X work. I had already been accepted for the Bachelor of Arts (Communication) course at Mitchell College, and needed a warrant to travel outside the jail. I went over to X work in December and the jail was destroyed on February 3.

You said you worked as a journalist. Is that where leaving Bathurst?

Yes. I worked as a freelance journalist when I came to Sydney to set up the Royal Commission into prisons. In 1977 the group decided that it would like to make one on prison riots. A lot of ideas were put forward and Steve Wallace was asked if he would be interested in directing a feature film. At this time people were talking in terms of a budget of \$150,000, which is quite unrealistic given what we had to make.

While there I wrote for The

"Six" is Bob Jewson's first feature as a scriptwriter. A former prisoner, Jewson is a journalist and short story writer. In the following interview, conducted by Barbara Alyson, Jewson talks about his involvement on "Six" and discusses the state of prison life in Australia.



Bob Jewson (right) and Bryan Steves

*Bulletin*, *The National Times*, *Nation Review* and sundry other things. The course I kept changing is that some people wouldn't publish what I wanted to say.

What had you written before that?

Short stories and pieces for ghetto newspapers. I started *Under the Sun* or *Long Day*, which was the first prison publication for many years.

What is the connection between the film and the Prisoners' Action Group?

The PAG made a short documentary called *Prisoners* in 1978, mostly to put pressure on media lobby for a Royal Commission into prisons. In 1977 the group decided that it would like to make one on prison riots. A lot of ideas were put forward and Steve Wallace was asked if he would be interested in directing a feature film. At this time people were talking in terms of a budget of \$150,000, which is quite unrealistic given what we had to make.

I was asked to write a film script

that would show how riots in jail came about. It's not a problem that's confined to Australia alone — there have been some disorders over throughout the world, the horrific events in Africa and the Hull riot in England.

All these riots had similar ingredients, and the McKay Inquiry into Africa produced similar findings to Justice Nagle's findings about the Bathurst riot. They found that prisoners' grievances had been ignored by officials. Both reports talk about petty restrictions, their arrogant enforcement, rules that were poorly communicated, often ruthless petty and sanctions.

In writing *Six* I tried to show how prisoners' frustrations come about. In his book *Apocalypse*, Irving Goffman tells us that to get control within the total institution, you must first kill the former person, they do it in the army and in mentalities in prisons they do it by humiliating the person. By stripping a man of his outer garments, you take away the personality he has in his clothes. You put him into a prison uniform,

braid him with a number and just treat him as somebody who has to obey.

When the keeper sees the person in the green uniform, he has the same reaction as happened in Vietnam with the "gook" syndrome. You see a person as being less than yourself, and then you can even see crimes against him.

In the film we try to explain the forces that cause the keeper to hush and, on the other side, how the kept react. However, we do this in an entertaining dramatic way — always conscious that film are events in time.

Was the sympathetic warden, Norman (Max Pegg), a real type or was he inspired by that people wouldn't close you were showing only one side of the story?

A conversation with a prison officer gave me my first realisation that the keeper must lose a life outside prison. I started to think what would happen to a prisoner and how he would feel when the media suddenly comes in, as they did at, say, Penridge, after the 18 dinner riots, and accused the prison officers of various crimes.

That man has to live with his family. His wife has to go to the shops, the children have to go to school.

Many jails where there were burials of prisoners — Ararat, Maitland, Goulburn, Bathurst, Goulburn — are located in small towns so obviously there would be enormous pressures on those officers. We couldn't show very much of that side of their life, because of money considerations, but as did show what we could in the prologue.

The person who told us about the prison officer's situation spoke of a sense of fear — that when he entered in the position he felt good and always had control, but when the prisoners started to protest and riot he realised that the warden, only had control by consent of the prisoners.

To tell fear back into the prisoners he looked them. Whether that's a rehabilitation or not I don't really know, but we certainly show that working within the Norton character.

How long did hearings go on in New South Wales, and why did it take so long to be made public?

Because of cover-up. Nagle put the blame to the former Commissioner of Correctional Services,

Walter McEneaney. However, I think we have subsequently shown that not only did McEneaney know, or at least have strong suspicions, but there is evidence that the Public Service Board was informed as to why because all the papers that he had were sent to shore as well. They arrived on January 31, 1970.

I think the problem we have always had with allegations of beatings is that they are prisoners and they don't have the same rights as other people. So we have this arbitrary punishment and it went on at Green for 35 years. It's well-documented in Les Newcombe's book *Inside*. But life was there for more than seven years, and the longest he went without being flagged was seven days.

The prison officers selected in the Royal Commission had extractable prisoners were flagged with a steel rubber baton which had a short roll through it. Another prison officer told the Commission that prisoners flagged that way lost control of their bodily functions during the beatings.

I think it's a comment on our civilization that the people who committed these atrocities are, in the main, still working within the department because of cover-ups. It is the worst case of state criminal conspiracy since we slaughtered the Aborigines throughout Australia.

Richard Duncan said, when he first read the script, that he felt the reasons for the men were not clear or strong enough to convince people not sympathetic to the cause. Were you aware of that problem?

No. I do know that the reason for robbing is an individual one. We like to think that everyone jumps up one morning, because something has happened and we're let's meet. That is not quite true. Each man, or all our main characters in the film, has a different reason for robbing.

Popular opinions take a long time. Each man has to come to his own reason to act.

Apparently the film, when it was being discussed by the PAG, was going to be a collective production?

The original idea was to have committees, each to work on a different area, that that's an absolutely impossible thing to do, especially in film. Film is one of the great collaborative experiences. But there have to be ways in which individual creation can come in.

One of the basic collaborative experiences I found on the film was when an actor — and I won't name him — interpreted the script quite differently from what I had envisaged. And he did it so well that I asked him why he'd written it that way. It's the same with directors. If you tried to make the film through committee stages you wouldn't get that

spontaneity, what you would get is a flat interpretation.

To what extent does the PAG see the film as a statement from that organization?

I don't know. I am no longer part of the PAG. I do think most ex-prisoners would see it as a true portrayal of what prison feels like.

Quite a lot of former prisoners worked on or played in the film, particularly among the extras. Dec was picked up in Port Pirie had served 14½ years in prison, and he really became part of the film. The feelings of actors who were ex-prisoners were quite important to me and they felt it was worth making.

Were you, at any stage, involved in having to raise script development money on your own?

No. Stephen and I first approached the New South Wales Film Corporation together. We gave them an outline and a sample of the work, and received script development money on the strength of that. I must say that throughout the project they have been incredibly supportive and always had faith in it.

Steve and I worked throughout 1976, and the longer we worked and the more drafts we wrote, the more obvious it became that we couldn't make the film for the amount we were thinking about which was then around the \$200,000 mark.



Chris and Norton (Glen Phelps) discuss a riot that happened three years ago.

Even when we got more money we had to keep cutting the script down because it was too long and would have cost too much money. The last cut was made a couple of weeks before filming when we had cut 18 minutes out of the parts of it — a fairly hard thing to do a writer.

How many drafts did you go to finally?

Probably 13 or 14. I started writing in late October 1972, and filming began in October 1979, but I was still writing during the shooting.

Did you do much re-writing on

location?

Only scenes that didn't work. There were some scenes where the actor put his own language into the part, which meant I felt I owed it to his performance to explain it throughout the script. That's something I love about the film industry — where that kind of input can come in and you find the character in relation to the rest of the script. I don't expect an actor to be able to pick that up, because they are creating their own part and its development.

Do you regard it as important for



The prisoners will before the riot.

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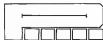
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the scriptwriter to be on hand on set?

I don't think you can have surreal rules. I quite often see people who have had troubles with a writer being so sure, so it does depend on the relationship between the writer and the director. If it's a truly professional one, where they can argue like hell all manner but not in front of anybody else, then there is a chance it can work. Each has to respect the other's integrity and not be on an ego trip.

I know, from a writer's point of view, that's very easy to get into. In the early days when Steve was reading drafts of the script, I found that I was defending the script even when he made quite legitimate criticisms. I only found this out because I taped our script conferences. After that, I decided that if I was being defensive, I'd ignore it.

Did you have any actors to mind while you were writing the script?

I think the first time we spoke together, Steve said, "I'd like to use a fellow I used in *Love Letters* from Tamika Road, Bryn Brown." I met Bryn and liked him, so he was in. The other person we had in mind in the early days — about 15 months before shooting — was Max Phipps.

Is there any one character in the film that you see as being close to yourself?

I don't see myself in any of the characters. I am parts of me and parts of other people I have met in some of them. Everyone thinks I am in the film because that is one character called Old Bob. But I would be a lot more subtle than that.

Do you have a role in publicizing the film?

In my contract with Steve —

because Steve was the producer at that time — it says they can use my image in publicity. I don't know what my image is — probably a drunk.

Presumably you made the film to tell people something. What do you hope they will get out of it?

First, that they are entertained. We are not going to have a film industry if we don't entertain people. Then I hope people go away having a dislike of the prison system.

I think even television across like *Passage* and *Prisoner* leave people with a dislike of the institution. Once they have that dislike of the social system, then institution they will think of ways to eliminate it. I have no doubt that there are ways we can do this.

At the moment there are countries going for something called concentration — a terrible name, but what it means is not putting people in prison as a way of life. In New South Wales, 34 out of every 100,000 are in jail. In Victoria, only 48 out of every 100,000 are in jail. There's no way there is more crime per head of population in New South Wales than in Victoria.

In Holland, only 18 or 19 out of every 100,000 are in jail. It has the same crime rate as Britain, which is somewhere between the rates in New South Wales and Victoria. We have to realize that most people in prison today are serving less than 12 months.

We have in the minds of all the "Gangster people", and we don't realize that most people are in prison for all sorts of minor crimes, venial crimes. So we can start by ridding the system of all those people because they are so threat to the community.

Even Walter McGeachan, our discredited former commissioner, said that 75 per cent of the people in



Vin and Chou arrive at prison under the supervision of McIntosh.

prison could be released today with no harm to the population.

I would like people to look at the film and say, "It's not the way." This system not only brutalizes the crime, we also have evidence that it brutalizes the women.

The film is didactic with bad language. Do you think it will offend people?

I am sure it offends. We agonized over it. I don't think you can make a prison film, and try to do it realistically, with just a "fuck" here and there thrown in for effect. So we decided to be subtle, and where it felt right it went in.

We had some pretty rough scenes and at times when we were filming, two or three cunts "fucks" were thrown in and that made me feel that the language was right. I think it does offend people, particularly people of my age. It certainly doesn't offend the young kids. But once people get the feeling that the language is right for the film, they won't be offended so much.

In the same way, the word "cunt" is used only in anger and not as a throw-away. That was deliberate. I showed the script to a feminist friend and she made a legitimate point, which was that if a group of people say a word to offend to them as a group, then it shouldn't be used.

I thought about that for a long

time and felt that there is a time in anger where you have to use it because of your own use of language. But "cunt" is used only in anger or frustration.

People who are in jail have very limited vocabularies and are unable to express themselves. They come, in the main, from a culture where you don't use language so much — you use your fists. In prison, where you can't do that as much, you have to use language aggressively. In middle class society, instead of using fists, they use language quite aggressively and harshly to hurt a person. Sometimes I think it's just as violent.

Do you have any major projects to work on?

I am working on two scripts, although whether they get to be made is another point. One is a comedy, although I think it is probably the wrong time for me to write one. I think I was trying to release myself from prison with it.

But the other day someone told me I should write from experience. I think that's true. I still have a lot to say about prison — not in a didactic way but to show people what it's like.

What are these two scripts about?

They are set in the outside world one to do with cracks and the other with redundancy. ★



Claire and Phipps during a shoot.



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My Brilliant Career	GUO	(177) 270,585	(115) 145,018	(17) 36,323			453,926	2		(17) 178,872				178,872	2
Tim	GUO	(3) 52,003	(15) 2,152	(148) 42,832	(15) 7,358	(4) 45,085	107,338	2	(15) 54,790	(149) 117,491	(3) 21,738	(17) 12,407		206,426	1
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Thelma	GUO	(2) 9,491					9,491	4							
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Foreign Total*		3,370,025	2,713,862	1,354,382	729,874	593,876	8,659,859		N/A	N/A	N/A	N/A	N/A	N/A	
Grand Total		3,721,688	2,860,932	1,419,164	737,232	747,760	9,210,623		4,106,519	3,850,249	2,852,896	1,376,546	1,082,875	12,136,236	

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\* Continuing period only

N/A - Figures are partially shown the previous period in the previous 10 days (more than one 10 day period) 24-31/10/79

Box office figures for the last box office period (10 days) have been shown in the period of the table reported

1-10/10/79: 11/10/79: 12/10/79: 13/10/79: 14/10/79: 15/10/79: 16/10/79: 17/10/79: 18/10/79: 19/10/79: 20/10/79: 21/10/79: 22/10/79: 23/10/79: 24/10/79: 25/10/79: 26/10/79: 27/10/79: 28/10/79: 29/10/79: 30/10/79: 31/10/79: 1/11/79: 2/11/79: 3/11/79: 4/11/79: 5/11/79: 6/11/79: 7/11/79: 8/11/79: 9/11/79: 10/11/79: 11/11/79: 12/11/79: 13/11/79: 14/11/79: 15/11/79: 16/11/79: 17/11/79: 18/11/79: 19/11/79: 20/11/79: 21/11/79: 22/11/79: 23/11/79: 24/11/79: 25/11/79: 26/11/79: 27/11/79: 28/11/79: 29/11/79: 30/11/79: 31/11/79: 1/12/79: 2/12/79: 3/12/79: 4/12/79: 5/12/79: 6/12/79: 7/12/79: 8/12/79: 9/12/79: 10/12/79: 11/12/79: 12/12/79: 13/12/79: 14/12/79: 15/12/79: 16/12/79: 17/12/79: 18/12/79: 19/12/79: 20/12/79: 21/12/79: 22/12/79: 23/12/79: 24/12/79: 25/12/79: 26/12/79: 27/12/79: 28/12/79: 29/12/79: 30/12/79: 31/12/79: 1/1/80: 2/1/80: 3/1/80: 4/1/80: 5/1/80: 6/1/80: 7/1/80: 8/1/80: 9/1/80: 10/1/80: 11/1/80: 12/1/80: 13/1/80: 14/1/80: 15/1/80: 16/1/80: 17/1/80: 18/1/80: 19/1/80: 20/1/80: 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## Film Reviews



## Apocalypse Now

### North Carolina

[illegible]

From Cereals to Kumbhar: New Agricultural Yarns for the Great Inequality Debate

soldiers in full cry is shockingly efficient (and I have been amazed, remarkably so, that) this was achieved without a jot of official U.S. help, that mostly in the Philippines kept him down, but without, indeed, hindrance.

The big problem with *Apocalypse Now* is that it is a strongly divided water world—in context: Sam and his superior officers. To evaluate

A great deal has been made of the liberating effect of a company in the Joseph Conrad novel *Heart of Darkness*. Little attention has been paid so far, due to a fairly different literary genre, *Exposure* by Hemingway's characters of the. The novel was by way of a response to the novel *Heart of Darkness*. Here, however, the plot is more or less a series of events in the novel, and the characters are more or less a series of events in the novel, and the characters are more or less a series of events in the novel.

But when the baritone that is featured across 14 of the 19 songs is played throughout the film, it is not enough to make us miss the original. In *On the Beach*, pop up in the conspiracy Coppola looked for John Mahoney, singing voice.

This is quite some distance from the Council of Bishops of Santiago upon which the marketing initiative of *Agropolis* Niro is clearly based.

Costa's friends is a fine piece done by his British writer friend Mordue on an episode on the soccer scandal on the steps of a small stadium up a tree in darkest Africa. It's a message to locate a colonialist of Iraqi origin. It is accomplished with some, difficult, but the Kurds seem not to be a strong machine. Having lost his health, he has and his mother, while becoming the king of the, local tribespeople. One word - "don't" - "coming here" - "I am" - "now a new world in the eyes of the world."

While all are in school in Apogonagos, New A.D.'s very official Captain William (Maurice Shenn) promises to soon put down a warring area and once the Viet Nam Syndrome with orders to kill (a common real culture prejudice) in the Orwellian (anti-technology) a Great Britain island (the Soviet Kurg) (Maurice Shenn).

This, Kurg, originally sent to lead more than 100,000 people against the Viet Cong, has been all over the world, but here, a single

the enemy, a goal to his naive followers and a part in the case in the Ngoni command ("command") requires pain as played by O. O. Jonathan, who suffers his own kind. Like his Communist economic, Colonel Kato is also held and usually made through oppression to be in such a state of health.

Continu's Kauri had written a report for the International Society for the Support of Sepsis Contacts in which he states on high-fluency language (the whole story) including revision, but ends with the unworded expression: "I have not all the history" in the text there is a manuscript on Kauri's desk, with the original words: "Deep the birth, a thousand times, all".

**Apocalypse** "We are ultimately Created and Hurl through Time and Space across the voids of the Milky Way original Success depicting the Lamentations of the lost crew here, the Heavenly River of Milky; Ray Westwood - and of course Coppola's very personal vision suffices in all 10th example among many, too and Coppola touches the magical, in which Kane is slain in just 1000th + all this of the innocent reality depicting her fate, recalling the lamenting of a nation and Mel's creation in *The Godfather*."

See page 10 for the instructions. Have the













Father and son: The Human Face of China

everyone knows about activities and where not acceptable values that their colleagues in The Human Face of China is not only to be for someone which I judged less one-way than the one included more and considered at The Russians, but a way of awareness as well (That the American filmmaker would be sent back to wherever else is another matter).

Other, more minor, criticisms include the title (Chinese, Russians and Eastern minority people are not Russians), some second-term policy ("the individual" in the Soviet Union is not a term, but the official policy, according to the place of work, not "individualism") have been lost based on failure for film, and somewhat probably (Loren did not have a name, only a report).

Also, if a new film American film is over or to be made back in the Soviet Union (and the cultural world of awareness is already out) but have more of the minority white people, so that there was a war he's thought about to call it The Russians, Part II. The Russians, properly or called, are already or some will be, a majority in their own land and the British and the Soviet and the Chinese people are change Soviet policy differently.

The Human Face of China crew also had problems with bureaucracy but these were dwarfed by the marvelous scenes they were offered by the Chinese (and used to help form the film). Author: Stephen P. King (1975).

When a reporter, up to Saravali full through for example, the Chinese side of an on a school of journey down the Yangtze River from Chongqing to Wuhan. There were also different films, such as the production shooting on a Kowloon province, where director Bob Kaprielian



Treating the Yangtze River: The Human Face of China

reports that the crew was previously paid, and the accompanying Peking cinema could not take (English) crew of five in. Crews were reportedly, but the ending, at once of a festival, closer down for music ("Watch for the Moon") is a particularly strong for the film.

Other factors from (perhaps) in the half-hour episode included the Soviet Pyrenees, Amalinda, Tanya ("The Hundred Belongings") a student of the Wu Tsang People's Committee in Kowloon ("Something for Everyone"), the documentary film family (theory) which made the wife and local people, daughter worked in sports high school of a Shanghai "new village" and the crew of the Yangtze riverboat. The last is Red November 12 ("Sea of the South").

Bob Kaprielian's director Joseph Chay and producer Susan Baker had two months research in China early in 1978 and Kaprielian and company had visits at various times. From July to September 1978, that they are very close to the Yangtze River the crew of The Russians was perhaps to be expected.

Everyone must share the work ("Woman at night/night meeting") "We did research in order to make something through old" (transformation of love people).

"We can go more girls for the most (del) responding to a call for 'emotion' in someone production team meeting." Such less, states any wonder whether that is in China some code hidden to foreigners for carrying on, instead of Poles, Russians, and others, with fellow-workers.

But, I suspect, there were some very deep among Kaprielian's subjects. When in old China had was said that the grey and dramatic of the film's aesthetic image were shown during the film is a short-term "watching" in the central field of the cameras before performing in the early evening, he implied love and long. Also rather dull were the well-known tales of passage, discomfort and travel in the Yangtze riverboat under the beautiful depictions of the much-mentioned Chang.

All this is presented tonight without editorial and there is a very curious episode where a handful of exclamation points in a young woman are found, reading off in camera about their study, emotions and emotions, it is shattering and probably it is interesting in its locality.

Between the lines and behind among the images, The Human Face of China has a lot to tell about China and the Chinese, the quiet, technical background, especially in its proper, the strength of local political and economic structures, the border, almost exposed as a widely unrepresented ideological language and more.

If one must claim, The Russians is probably the most useful achievement, but both show respectively well that film can manage comprehension and perhaps rapidly across borders of language, culture and politics — even if there is no such as it is, very much more from the film about film American offer.

The Russians: Directed by Bob Kaprielian. Produced by John Alford. The Human Face of China: Directed by Bob Kaprielian. Produced by John Alford. The Human Face of China: Directed by Bob Kaprielian. Produced by John Alford. The Human Face of China: Directed by Bob Kaprielian. Produced by John Alford.

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## OBITUARY

When Made Almost Available's main picture star died (November 28 1971) the costume made much of her eye spreader in making between 50 and 60. The Gai seems to have been 45, with Made (Gai's 12).

The motive for such speculation is that about all Mode Oneers considered as defunct or some sort of the undesirable post-beavers of the vintage, and perhaps that is why the will be slowly remembered too.

The journey is not meant either broadly or narrowly. The way left alone and is constantly important where we regard to them. In the end it is hard to know who the film serves.

How far is it a matter of domestic politics? players could then be a few months at a time? How far is it an issue of Germany's suppression of a matter of "the play of light and shade" seems as it might be. Another player's eloquent shoulders on the stage of the problems of John Brown's last years — or in a way in Marie Curie's case. The most expensively of the two, however, presents an international figure.

Actually, I am trying to provide a forum to provide folks with help for Made in America HBB and money folks. Through check and soundings that go more than 50 years. At last, a financial source for the small owner through the first decade of her career, since she has not soundings beautiful on documents almost perfectly. Of it kind, it is an excellent record.

Myra Dwyer made sure her sister had been that possibly the other leading wife. But there were moments in almost all of them when the characters, with the enduring beauty in each, it was as if they breath and heart. Reluctantly, she is led to suspect that the beauty and the way of the women.

In *Henry Kissel's Goodbye* (1950), so many scenes are of the world filled with smoke (though there were worse to follow in *Smear*) she played with a new kind of authority and feeling. As Josephine (as if by "Napoleon" Bonaparte she suggested the loss, it all seemed for her to embark on explicit character roles, and a new and an

In the usual, however, she had only two more such rubrics: first an *Outburst* (Dennett's dying words), and a closing longer a *Stranger* (Dennett's Raymond Chandler biography). *Deep in My Heart* (1955) is still also essential a last thing to say: I cannot now tell, and when Richard Quin's could, despite an *unfamous* *Ward* (1966) in which she, alone, in *deliberate* *deliberate*.

In both these contemporary films, Men played with blurring warmth and intelligence, but because there was one of the most blarney-applauding films of all time, Richard Dreyfuss' *THE IRON* and Andrew DUKAKIS.

In the *League of Symphonians*, which sketches and suppresses (hence, the title) symphony as a musical heretic, but was finally released in depicting the whole symphony group in just one G.C. of the above and directed in response to the many additions to *Symphony* (Silver Caudron) — that it should come to this.

New Line Journal (1979) had been contacted. (Gavin Lambson's secretary, Debbie Mays, is illiterate) had received a verbal warning tonight of their possible accounts of the May/December love story. As a result, no draft is has not yet been released here, so in Boston.

legendary comedian Made to his last breath, writer and Robert Wolders (man he said that her life was [redacted] Bruce Spring was No. 1) did more for the



James Hay, Sr. Alexander Kniskerned but on emotional terms at Ann, Bolin took a few poems written at the time of *The Poems of Henry VIII* (1933) out a very good film but with much better than it is in the film of the 1930s and even, members Charles Langham young to share him over his shoulder

Except in *The Scarlet Empress* (1905) she was mostly casted in bits either early British films (e.g. *Adrian Mole* (1901) and *A Man and a Maid* (1902)) or in silent films (e.g. *The Scarlet Empress* (1905) and *The Scarlet Empress* (1905)).

In his first film for William Wyler, *There's Always a Woman* (1946), she gave one of her best performances. She worked very well with the otherwise difficult Monroe. Hephburn played numbers action and they scanned as the best-rehearsed version of Lolita in Hollywood's cinema plays. *The Children's Hour* (1946) in fact, he made Hephburn look somewhat

Her Critique at Wyke's traced and measured Withering Heights (1850) was long way from Linda Brent's passionate love for her under Wyke's painful neglect and she was sufficiently lovely and useful. It was Caroline Fugate's life.



Beethoven, although who wanted to have read the book.

Mostly tied with apogonists, *Chloroceryle* appears in Salery Presley's *Dark Angel* (1956), a song cycle, in which improbably she was Oscar nominated, and Channing in Julius (Edward) LaRue (1960), in which the role of the apogonists became quite famous (musical songs showed the size of such vocal techniques as *20th Century* version of *The Lodge* (1960) was mostly composed of a song with *Chloroceryle* in the offstage *Pop* music, *Funeral* and *Day* (1961), and was consequently named after her role in *André de Toul*, *Dark Western* (1962), a whole *Chloroceryle* song and whether music or not, it would not be long.

Her second husband, James Wilford, was the cameraman on *The Lodger* and on four of her mid-40s films. This Lang is Queen (William S. Paley 1947) *Tempest* (Orville Parker 1948, with Marjorie), the exuberant woman in *Curse*, *Night Song* (John Cromwell 1947) and *Radio España* (James Tinanelli 1951).

Kutler made his best comeback at all about a month, with the musical adaptation of *Becket*. Expressly, they were ideas of temporary plans. So that, I see his career in a leading role was declining, but his long career in a group began showed his achievement.

Charles Walker's *A Song To Remembrance* (1946), his wife wrote — to us the same family — of Chopin: "was the first that made me feel divided loyalties. These have been her other friends — not who but what his part of it. I think not it, the readers of higher loyalty is often. More as George Sand. Rushing her more and this we live outside in a very, almost impossible use of power — she that could stand, drive, control. While Chopin from his previous work."

Whether she is dealing about in a narrow corridor to be told who knew the famous jockey, better than she or living Wide away from Paris is the. You could make a million off most in Nigeria. She is a marvelous person.

As a support to others, I am not sure that I really enjoy, personally it would not really be considered a virtue. Whenever I see I think we should not be too apart and that means a lot of business pleasure has gone out of the service.

When she told Paul Moss at Friedman Dano, "deconstructing and wheeling" around by the imperious Vladimir Smol, hering her partner) passed as the time to come in. Chapin's disheartened "Noble" replied without a name of that famous profile. "Fisher's was a song to put me in. I've continued Moss's and Deborah's."

Then don't sit around wondering how that can come, and if that God who could save us all, if He believed it?

When it comes to old friends, and the influence she had, she was mostly given to say, "I'm going to provide the most 'bender' as I agree she could have been if she had been less of a beauty. Beauty made her a way and another she she offered as a house."

Brian McFarlane

Allen Wright, a physicist at the second Melbourne for 57 years died in January 1990. Wright began work in 1912 as an assistant in a room in Chesham before working for Herschell and the Phillips in 1919, and in a professional capacity at Melbourne's famous old quantum. An entry in 1948 Wright was published in *Climate Physics* No. 7, New Dec., 1979.



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Received 14 May 2006; accepted 11 July 2006; first published online 11 September 2006

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## David Puttman

Continued from P. 14

No, only now it's almost unanimous, there is no money left.

People often assume that bodies like the NFEC and the Australian Film Commission can have a philosophy, but those types of organisations aren't really able to do that; they have a reality posed on them. They inevitably come in as films which are difficult, and are rarely given the opportunity to come in as films which are less so.

The role of such bodies is a very difficult one, and relates entirely to how much you believe in the importance of an indigenous cinema. If a nation goes through a period of believing in it, like Australia has done, then there is a real need for such a body. But if Malcolm Fraser, for whatever reason, decides he doesn't give a damn whether there is an Australian cinema, and that you can be perfectly happily supplied by American product, it's hard to even begin to defend an AFC. To even exist in the first place requires an article of faith.

We have a government in Britain at the moment which is quite astute in its attitude to the arts. I have a nasty feeling that Prime Minister Major's Thatcher doesn't regard the cinema as being of any real importance, and isn't, therefore, prepared to give it any serious thought. Having adopted that attitude, the only sense she will keep the NFEC going is out of a sense of misanthropy: it's, for a limited amount, money it may not be worth having a lot of trouble caused in the newspapers.

On the other hand, if the sums of money involved were £5 million and £10 million, I am sure she would be prepared to look at it on the basis, despite the bad publicity.

This attitude seems to have come at a time when there appears to be a resurgence of indigenous production.

There is an interesting question in the government side of things, which has to be taken seriously: that is, if you make films (and in some people come to have the ability to go out and make funds from the private sector) those areas of the arts which have relied on government money for their fiscal viability find they are impossible when the government says "Now we are going to trim back." This is because the type of person who is running that area of the arts doesn't know how to go about getting money any other way.

Since I have been in Australia — and I haven't thought this through clearly — I have begun to feel that there may be some merit in a different concept of state funding, which is one that are using in one or

two of the states in the U.S.: in a, for every dollar a producer raises, the government matches it. The days of automation are over, and producers will have to start moving their areas.

That scheme has been proposed here, though in a slightly different form, and has been largely pooh-poohed.

Yes, and a lot of the people who pooh-pooh it are academics who quite reasonably don't want to become funders.

Maybe one way to solve the problem is to train up people. It would be one, for example, to have a well-run art gallery should be a two-pronged affair. It should have an academic director, and a business affairs manager. And there should be, perhaps, even a healthy division between the two — one of them thinking he is propping up the other, and other facing to a group his cultural blessing to the business.

There doesn't seem to be a lot going with that concept. Doubtless, for example, got little or no state funding, and yet he managed to put together, for me, the most culturally important series of events of the century.

Do you think the absence of indigenous production in Britain in the 1940s and early 1970s reflected a culturally barren period?

No, I think it was a period of no confidence in the indigenous creative force. In many respects, it was a very meagre.

This article lack of confidence is something I have read into a lot of the conversations I have had with Australian filmmakers. They, and their scripts, are awfully sensitive. They don't really believe in themselves. They think they may have talent and they know their situations are good, but they lack the confidence to go that out for the films proper.

I don't understand, for example, how anyone can ever begin to think that in a quasi-private firm like film-making you can create an export business. Sure you can get an export business, but the only way you can function creatively is to say, "I believe that this script is terrific and if I make it certainly people all over the world will respond to it." You are making it for yourself, foremost.

Saying you are making a film for the U.S. market is to avoid the important issues. Not only that, it is a sign of your own creative ability. No human being, since the beginning of time, has been able to sit in one country, second-guessing what people 10,000 km away, and ten years later, right or might not commercially respond to. You can't do it, and you are doomed to failure to even try. This is my argument with a producer like Tony Ginnane.

Ginnane would claim he is a businessman, and in the business of making films.

But if it's an assured business to be in if he really believes he is a businessman, he should go into real estate, which is assured. Any businessman who is in the film industry is a lunatic, and the only reason one should be in films is if one has deep and abiding passion for it.

Yet there are people in the U.S., like Roger Corman and Sam Arkoff, who make exploitation and genre films with the primary motive of making money.

My experience is — and I know Arkoff well — that they both love films. Corman loves, cats, and breeds films. He's not a businessman, so just happens to be able to turn films into a reasonable way of earning a living.

Arkoff has an absolutely unquenchable knowledge. The great regret of his life is that he has never been able to get into a different area of filmmaking. I know two or three areas he has tried and failed. But he is a pain with a great love for film.

Also, at the age, they are not cynical men. They may, now and then, make cynical assessments, but they are not cynical.

They have also been responsible for fostering some of the most creative filmmakers in the U.S., like Francis Coppola.

Absolutely, and respect that too, which is more to the point.

So you see the making of genre films at a distance as dangerous and undesirable?

It seems to me to be a negation of all the reasons why anybody would ever want to make a film. It is reducing film to a product, and a very accessible one, at that.

Do you see that situation in Australia as a misplaced attitude that can be corrected, or is it a more fundamental part of the Australian make-up?

I have been here little more than a week, but I do get the feeling that while, on one hand, you pay respect to the strength of the cultural realm, on the other you are prepared to automatically become the first state. If you really believe what you say — i.e., that you want to be a nation — then it seems to me that you are very open to an awful lot of your demands. And your energy, instead of going into trying to second-guess American taste, should be going into trying to understand the government and the population of this country into being more Australian.

A lot of people, particularly film critics, don't feel that energy is risk-

ly there and because of that, neither are the scripts.

It is a long good script, and more a question of good ideas. Certainly the ideas are here. Some I have been in Australia, there has been the attempted Murdoch newspaper takeover. Now that is an excellent idea. So is the Australian involvement in some involvement in East Timor. You could spin a great film out of that.

I regret the strong feeling that there is a business republic level of corruption in this country, yet I have never seen a film about Australian corruption. I have seen many films about American corruption, and if the Australians can do a film like *Network*, why can't you?

The British and the Australians are at fault over this. We are prepared to accept American indigenous product on a dog-like manner, yet feel that they are not interested in what happens to us. The thing is, of course, that we don't present our ideas intelligently enough or with enough balls.

I want to a pop show in California recently and saw a group called Real Company. I don't know a lot about the music business, and I am not particularly interested, but when they came onto the stage in their high high boots and western gear, and went into a rift, 20,000 14-year-olds went berserk. I was in the stadium. Then, after they had been playing for about 20 minutes, one of the group walked to the microphone and said, "Good news" is a lovely to be 'ser' again." He was from Hawaii Island.

So, here were 20,000 Californians. Maybe America working at this. Maybe from Island playing his guitar. If that's possible, are you really going to tell me that it's impossible for Australia to become relevant?

I have just read a novel called *Fanny Floss*, which Bob Ellis wrote. Now if that was made properly and had enough money spent on it, it could make a fortune. But what is happening is that they are trying to create a product in a way of making it for \$150,000 — I mean, in four weeks. You can't make a film with children in four weeks. So, unless things change, they will end up with a half-made film which could have done twice as well if another \$250,000 had been spent.

So you think there are a number of producers here who can recognize a property like *Fanny Floss* and make it in the style that it requires?

I am sure there are people here who could recognize it. It is just a question of finding the people with the confidence to say, "This is going to be great, and this is going to be relevant."

If you think this confidence is here, but lying dormant, are there



## Richard Brennan

Continued from P. 49

something is rotten along the lines of "I promise I'll get through in the day and with the money we have." He was very conscious of the budget and the schedule.

**Is a producer's first responsibility to ensure that the film comes in on budget, or to try and find extra funds?**

I guess it would be to try and find more money, the point being that nobody is going to say, "I believe the film came in on time and under budget, let's go out tonight and use it after dinner."

Films should have elements that attract an audience, and if they are not then with the resources you have, you must try and pull it out of the fire and not just cut your losses.

**How many of the films you have worked on were projects you initiated?**

None.

**Do you ever have a burning desire to make a particular film?**

I have a great desire to do *Christy's Island* and *Glad Tidings*. *Glad Tidings* is a novel by Dot Townsend which was filmed by me for Malcolm Smith. *Christy's Island* is a screenplay that I commissioned for the Tasmanian Film Corporation, adapted from a short story from which it differs wildly. I probably had more to do with the initiation of that than any other project I have been involved with.

**Was "Love Letters" made with a loan or a direct grant from the AFC?**

It was an investment of \$25,000. They got 75 per cent of the money back.

**Have you paid back much?**

When the fruits of a Dutch sale came through in 1990, we will have paid about \$15,000. So far the AFC has been repaid about \$8000, but we have had to pay out money for a lot of extra prints, so we will have to work out what direct costs we have had over and above the \$25,000, and then split the latest sale with the AFC. I'd rather keep the lot myself, but that wasn't what I signed.

**What about television sales? Apparently you turned down Australian television.**

I had an offer of \$10,000 from Channel 7 which I turned down. I thought the film was worth at least \$25,000, and I still do. I don't think I am cutting off my nose to spite my face. It's setting a precedent for other people. The AFC knows my



Dave is being up by a police officer in his cell.

stratagem and they agree. It's their money.

**Love Letters** has been successfully screened on television in Germany and Holland, and theatrically in Britain.

**Did you ever consider going to a blow-up for theatrical release here?**

Given the light conditions we shot the film in, I think the blow-up would be very grainy. We have night scenes that were done with very little illumination. Tom Cowan (cinematographer) has a fantastic skill at doing that sort of material.

The film was shot with 16mm at night, and I think it would not be pleasing as a blow-up.

**What is the theatrical and television market in Australia like for a film which is not quite a feature and on 16mm?**

Not good. I hope there will be more of a market in the future. I believe *The Provoker*, *The Season of Love* and Arch Northcote's *A Good Thing Going* all did well on television. The problem is you can buy an episode of *Kopka* for \$4000 or \$5000, and you know that people want to watch *Kopka*. It is always going to depend on how much the stations think a film is worth, and how much 'goodwill' they want to buy.

I sold a lot of films when I was at

the Australian Film Institute, but that was not entirely unconnected with the fact that the Senate Standing Committee on Science, Education and the Arts was being held at the time and they were interested to know how the stations were meeting their responsibilities.

**Is there any way of predicting whether a film that does badly in Australia will do well overseas, or vice versa?**

There is with genre films. *Deathwatchers*, *Patrick Long Weekend* and *The Money Movers* have all been very successful overseas.

**Which is more important: the domestic or the foreign market?**

Normally the home market, because your foreign revenue is usually only 10 or 15 per cent of your total. But with all of those films I have listed, foreign sales have made up most of the income and they are all in profit, or about to go into profit, on the strength of overseas sales.

In the case of *Long Weekend* the bookends are over familiar here and people's knowledge of the Australian bush makes them reach less willing to suspend disbelief than in a country where it looks alien. The idea of a marauding possum might cause a giggle in Australia, but it's something remotely plausible in Korea.

**What about prodigies? These 'deaths of the industry' articles tend to ignore overseas sales, except for big films like 'My Brilliant Career'.**

They ignore what I think is a forgotten movie as the part of the AFC and the NSWFC, which is to let the private backers take their money out first. Very few private backers have had their fingers burned since that happened. But it's never been well publicised.

The private backers would have to be very unlucky to lose money on this film, which is not to say it will do well. It would have to be disastrous for them to lose money.

**But don't people worry more about the government losing money than they do about private backers?**

When has the government invested in the film industry, over the past eight years? It's about \$13 million. That is very little for the publicly it has received.

The national consciousness of Australia as overseas interest has been remarkable, particularly in the past three or four years. I just don't think you could buy that sort of publicity. Obviously you can buy it for the cost of those films but \$15 million is a drop in the ocean in terms of the gross national product.

If I was Prime Minister, I'd like to be seen as a Minksi prince, benevolently looking the arts.

**Everett de Roche**  
Continued from P. 13

Not really. Once I have chosen a story, I then decide whether it's best told as a contemporary or period setting, and whether it's best as a feature, tele-feature or episode of a television series.

**Writing in Australia**

What are the opportunities for a writer to express himself in Australia?

There are plenty of opportunities for personal expression, even if you have to sneak it under the door. You can usually say what you want even in the most censored television series.

Presumably, the opportunities for this would be greater in films.

That's what I thought before I got into films.

Does a writer have to be self-censoring to function?

We all work differently, but a degree of isolation works for me. I don't like being too close to a subject, and when I am doing research I don't like anybody to know I am a writer.

In "Patrick", "Long Weekend" and "Snapped", a De Roche style seems to be emerging — your discussion with water as the mystery-thriller format, for example. Are you aware of such things?

I am, though I don't wish to be locked into any particular style. The suspense-thriller just happens to be a popular type of film at present.

There is also a degree of romance and comedy in your films....

I like putting comedy into drama, but I am scared of doing it straight, comedy. It's hard to be funny. If you put a shock into a film, people will jump out of their seats, or they won't. And if they don't, it's not a disaster. But unless you are getting laughs all the time in a comedy, it will be a turkey.

I have never done a comedy of the Neil Simon style, but I'd love to.

The comedy in "Long Weekend" is very black....

I am certainly more comfortable with black comedy. Essentially I am a cynic.

The central characters in "Patrick", "Snapped" and "Long Weekend" are all doomed to a certain extent. It is as if they have broken some moral code and are condemned. Some might say that's not true, Angela works success at

my price: Peter and Martha are doomed because of their aggression towards the bank. Is this part of your cynicism?

Yes. I would find it hard to create a bad character who is the typical hero or heroine, someone who behaves impeccably. I am most comfortable writing with characters who have flaws and people, who are human like the rest of us.

You also concentrate on characters in the 20 to 30 age group....

I am more comfortable writing in my own age group, but there is a hard and fast rule. Sometimes I write a character who is either old, or very young, but production or casting difficulties have me to rewrite the character into this age group.

I wondered if there wasn't something more to it. In all your films the older people are on the periphery. One thinks of Madeleine in "Snapped", or Dr Knight in "Patrick"....



Merrin Dungey (left) looks outside the hospital that her Patrick entered. Patrick

I am not conscious of this, and I leave it to others to figure out what it all means.

Most of the time, a story writes itself. I can't say I have a lot of control over it.

How conscious are you of structure when writing? One of the striking strengths of "Patrick", for example, is its manipulation of suspense....

When I did the original draft I wasn't really aware of such things and when Richard took over, he actively clarified the story. He had a sense of due to 10, and would say, "This shock is worth maybe three, and the next one's five. We have a gap there, so I need another shock. Make it worth five."

Are you going through a similar process on "Vanessa Zephry"?

We are working with shots, rather than shocks, with each stage

being bigger than the last. This happens to suit the story nicely, because the closer you get to the treasure, the more difficult the terrain, and bigger the obstacles.

Is it important to have a good technical knowledge, such as how shots are put together?

It can be an advantage and a handicap. It certainly helps to get out once in a while and find out what the practical difficulties are.

How is it a handicap?

It may inhibit you from writing a sequence the way you want to because you are thinking that it would seem so early about for the crew and so on. You shouldn't think about such things only about the story.

At what stage do you show an idea to somebody else?

That is the hardest thing to decide. Do you show it at an undeveloped stage and take a chance on a director being able to

imagine an adolescent industry. It's afraid of people laughing about it. It has to take more chances.

Australian scripts are often criticised for being under-written. Are writers prepared to do the re-writing?

It's not a matter of not being prepared, but of not being able to afford it. If the Australian Film Commission pays \$3000 for a script, it gets a \$3000 script. If an American studio wants a \$180,000 script, that's what you write one.

What three writers' producers are buying a time, and \$3000 only buys a certain amount. My family and I can wait for X amount of time for \$3000, and after that I can't afford to keep working on it.

How important is the reaction of critics?

The things I have seen writers on Patrick, good and bad, I have agreed with 100 per cent.

Would critics make good script editors?



Angela (left) Thomas' progress in life the account of her but only to find it a discouraged pig's head. Snapped

Not necessarily, because the critic can stand back and criticise without having to offer positive alternatives. A good script editor has to be able to criticise and come up with ways to improve it, not many people can do that.

One thing Richard and I did on Patrick was to have Tom Rye, a film critic and friend of Richard, read the script. Tom pointed out certain things we had thought on.

In "Patrick" you appear as an electrician, and in "Snapped" as a forensic expert. Would you like to act?

No. I like to go along for two or three days to watch the filming, but it's boring if you are not involved. The writer in the old man out on the set, and if you are doing something, like working as an actor, you feel more a part of it.

My only criticism is that we are a little self-conscious at present. One

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## David Puttman

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analysts that could be brought to give new things a wide airing!

In the end, you are going to have to do it yourselves. Catalysts from overseas can help a little, but the problem then is that if you listen to an idiot like me, you must listen to the whole story and not just pick up the bits that are attractive.

For example, we have been talking about getting films made, but the problem in Australia is not that as much as creating an economic base for the making of films. That means looking beyond cinema to retrans, and that means getting into the whole area of pay television.

Unless you are prepared to attack that with the same passion you attack your filmmaking, you will get nowhere. It is essential you all budget the federal government so that there are as many films shown free on television — if it can bring you all back.

Television sales have to relate back to the cost of films. There must be a direct relationship between cost of production and what people pay to see it. Forget the word "television." Television is a printing mechanism. When you print *Corpus Christi*, you don't ask the printer what he thinks about the front cover. Your contract with the printer requires him to deliver X number of copies by a certain date. That's what television is — a printing mechanism of visual images supplied to it by some other party be that an advertising agency, *Corpus Christi*, or whoever. Television has no real power or editorial rights, and that must be established.

Apart from cable television, what other channels are important in creating a sound economic base? For example, will small studios, with a continuity of production, play an important role?

I have thought about that and, were I to travel with money or federal money, I would probably be inclined to invest it in the form of seed money for those sort of companies on a commercial basis. I am not sure that having half a dozen people sitting in judgment of scripts works. I think enough money has been invested federally to be able to judge quite reasonably who has and who hasn't potential.

What I would do would be to use federal and state monies in buying headrights payments on six or so viable companies, each with a guaranteed level of overhead funding.

Federal funding would, of course, be in prior position for reimbursement if a company went into profit. This way you would have a commercial basis for people who knew they were going to be funded for the next three years, and who

wouldn't run away from pillar to post. It would hold them together, and teams are the key.

There are two very noticeable things about your industry. One is that I have never known such a small place to be so fragmented. Britain is big enough, but you are worse.

You also don't have the café society that Los Angeles has. It's no good meeting producers in bars and all that; you need a centre where people habitually have lunch or tea.

There is also the state-by-state fragmentation...

That is another reason why you should develop these so-called "boutique" companies. You could spread them so that there were at least two in each state, and maybe three in New South Wales and Victoria.

What is your reaction to co-production?

The danger there is that if American producers keep coming in, given the limited number of competent crews, those crews will begin to be stolen. This, in turn, will force us wages and you don't have an industry that can cope with that.

What I would advise, having thought about it a fair bit in Britain where we have a similar problem in that you don't have a system whereby producers, directors and crews have reciprocal protection or Australian films which are not very federalist is guaranteed. Because they are freelance, establish proper pension and retirement schemes, all of which can be funded out of residuals. This way, the immigrants from America may be regarded as guests on a cake, and not as a regular form of employment.

What about co-production treaties which limit the extent to which



Paul Smith is the artistic head guard of a Turkish prison. *Mahabir Express*

crews can be brought in?

This is a system that seems to have been devised for cinematists and not for creatives. I just haven't worked.

One of the first questions I was asked as a producer and directors meeting here was whether foreign directors should be encouraged to come to this country. The obvious answer is that it depends on what base they come in.

One of the tragedies in the U.S. is that the directors are very loath to come out of the film and into television. They tend to see it as a colossal step backwards in their careers. The one trouble is that you have people like Eliot Kazan and Billy Wilder sitting at home doing nothing though Kazan does write novels. That pride won't allow them to do television and, as they are not being offered features anymore, they have become useless.

Now, I would have thought the Australian film industry could benefit greatly by having a Kazan or a Wilder coming here to make features or do television. The Film School could set up a package with the AFC, whereby there would be a film for them to direct, and a series of seminars they could run at the Film School as the National Institute of Dramatic Arts. You could really use a man like Kazan in a big way.

How do you see your future?

I am on my own, and I guess, for the time being, I will continue to be. I have been hired ahead of production jobs in studios, but I can't think I am ready. I can use a talent contract however, when it might be interesting.

There are three or four stories I am passionately eager to make. One is a picture I hope to be starting early 1982. When I have done three, my son should be finishing school, and my daughter already finished. Then I wouldn't mind developing and taking a video job for a couple of years.

If I had to try and predict my career now, and God knows it's a dangerous game, it would be as an independent film producer for the next five years. After that I would work, if possible, in an executive capacity either in film or television for three or four years.

Then I would hope to go into the teaching area full time. That would seem to me to be a very attractive career — to move into a regular form of television production, set in an executive position, but to have a mandate to produce six pieces of drama a year.

I wouldn't want to go into the film industry in the rough and tumble of independent film production. It is too exhausting and debilitating. Anyway, 30 years is enough for anybody. \*



Jimmy (Randy Quaid) as inmate of the prison. *Mahabir Express*





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